THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 69. NEW YORK: SATURDAY, APRIL 24, 1880. Price Five Cents.

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DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

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The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

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Allen, W. N.	Hall, Clinton
Batchelder Josie	Hofele, F. W. (2)
Belden, Clara	Howard, John
Boissert, M. Armand	Humphreys, Mr.
Burgess, Cool	Hutchings, Alice
Brand, Michael	Jackson, Minnie
Bennett, C. M.	Jarrett, H. C. Esq.
Cavendish, Ada	King, De Loss
Church, Edw. A.	Levamion, Alfred
Clark, Harry	Mackay, F. F.
Clarke, Eugene	Mitchell, W. C.
Coventry, Julie	Murray, John
Curtis, G. J.	McKay, Andy
Dobson, Frank	Rowe, Geo. Fawcett
Davis, C. L. (2)	Scott, Lester F.
Darling, C. W.	Schwab, Fred.
De Astee, Helen	Turner, W. D.
Gayler, Frank (2)	Temple, Louise (3)
Grismer, J. R.	Vaque, Elsie

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE CO., Boston, four weeks.

ANTHONY & ELLIS' UNCLE TOM CO., Altoona, Pa., 23, 24; Bellefonte 26; Lock Haven 27; Danville 28.

ADELAIDE NEILSON, Boston 19, this week; New York 26.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Philadelphia this and next week.

ALICE OATES CO., Pittsburg this week.

AGNES HERNDON, Houston 22; Galveston 23, 24; New Orleans 26, week.

ADA GRAY AND WATKINS CO., Cairo 22, 23; Vassar 24, Alpina 26, 27, 28, 29.

AN ARABIAN NIGHT (G. H. Cassidy, manager), Memphis this week.

ALVIN JOSLYN COMB., Pueblo, Col., 23; Colorado Springs 24; Denver 26, week.

ABBEY'S FAIRFAX CO., Cleveland this week; St. Louis 26, week.

ANNIE WARD TIFFANY, Philadelphia 26, one week.

ALL THE RAGE COMB., Holyoke, Mass., 22; Troy 23; Utica 24; Rochester 26, week.

BOSTON THEATRE DRINK CO., Philadelphia this and next week.

BIG FOUR MINSTRELS, Frankfort, Ky., 23; Lexington 24; Cincinnati 26, week.

BERGER FAMILY, Philadelphia this week; Stamford, Ct., 26; New Haven 27; New London 28; Norwich 29; Willimantic 30.

BOSTON IDEAL CO., Buffalo 22; Boston 26, three weeks, in Sorcerer.

BARNEY MACAULEY CO., Worcester, Mass., 22; Salem 23; Lowell 24; Lynn 26; Lawrence 27; Manchester, N. H., 28, and close season.

BANDMANN CO., Halifax, N. S., this week; Montreal 26, one week.

BUFFALO BILL COMB.—Rochester, 22, 23, 24, Auburn 26; Ithaca 27; Binghamton 28; Scranton, Pa., 29, Wilkesbarre 30, Danville May 1.

BARTLEY CAMBELL'S GALLEY SLAVE CO.—Lincoln, Neb., 22; Kansas City 23 and 24; Leavennorth 26; Atchison 27; St. Joe, Mo., 28; Hannibal, 29; Quincy, Ill., 30; Springfield May 1.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 2.—Buffalo 22, 23, 24; Toronto 26, week.

COLVILLE FOLLY CO.—Pittsburg this week; Brooklyn 26 week.

COLLIER'S UNION SQUARE CELEBRATED CASE COMB., Lebanon Pa. 22; Pottstown, 23; Columbia 24; Lancaster 26; Pottsville 27; Norristown 28; Wilmington 29; Germantown 30; Trenton May 1.

CHARLOTTE THOMPSON.—Scranton, Pa. 22; Williamsport 23, 24; Wilmington, Del. 26; Elmira, N. Y., 27.

CLINTON HALL'S STRATEGISTS.—Chicago this week.

CRITERION COMEDY CO.—Hartford, Ct., 22; New Britain 23; Meriden 24; New Haven 26; Middletown 27; New Haven, return, 28.

CARNCROSS' MINSTRELS.—Reading 22, Lancaster 23; Harrisburg 24; Pittsburg 26, week.

DENMAN THOMPSON, Brooklyn this week; New York 26, till end of season.

DILLON-BLAISDELL COMB., Cincinnati this week.

DR. CLYDE COMB., Zanesville, O., 22, 23; Columbus 24; Louisville 26, week.

DUPREZ & BENEDICT'S MINSTRELS, Dennison, Tex., 22, 24; Gainesville 23.

E. A. SOTHERN, Detroit, Mich., 23, 24; Cleveland 26, 27, 28, 29; Buffalo 30 and May 1.

EMMA ABBOTT OPERA CO., Washington this week.

EDWIN BOOTH, Booth's, New York, this week; Brooklyn 26, week.

E. A. MCDOWELL'S CO., St. John's, N. B., this week.

FANNY DAVENPORT AND CO., Jersey City 22, 23, 24.

FREDERICK PAULDING, Laporte, Ind., 22; South Bend 23, 24; Louisville 26, 27, 28; Lexington 29; Frankfort 30.

FRENCH'S OPERA CO., Philadelphia this and next week.

F. S. CHANFRAU, Bangor, Me., 22, 24; Belfast 24; Gardiner 26; Bath 27; Haverhill, Mass., 28.

FRANK FRAYNE COMB., Bloomington, Ills., 22; Decatur 23; Springfield 24; St. Louis 26, week.

GILBERT AND SULLIVAN'S PIRATES, "A" Co., Providence this week; Boston 26, week.

GILBERT AND SULLIVAN'S PIRATES, "B" Co., Louisville, Ky., 22; Cincinnati 26, week.

GILBERT AND SULLIVAN'S PIRATES, "C" Co., Richmond, Va., 22; Norfolk 23, 24; Cumberland, Md., 26; Wheeling 27, 28; Zanesville, O., 29; Springfield 30; Dayton, O., May 1.

GILBERT AND SULLIVAN'S PIRATES, "D" Co., Broad Street Theatre, Philadelphia, long engagement.

GUS WILLIAMS' Co., Brooklyn, E. D., this week; Boston 26, two weeks.

GRAU'S FRENCH OPERA CO., Baltimore this week; Washington 26, week.

HAVERLY'S MASTODON MINSTRELS, Niblo's, New York, long engagement.

HAVERLY'S GEORGIA MINSTRELS, Flint, Mich., 22; London, Can., 23; Hamilton 24; Montreal 28, 29, 30 and May 1.

HAVERLY'S CHURCH CHOIR CO., Denver, Col., 22, 23, 24; Georgetown 26, 27; Central City 28, 29; Golden 30 and May 1.

HAVERLY'S JUVENILE PINAFORE CO., Terre Haute, Ind., 22; Richmond 23; Ft. Wayne 24; Logansport 26; Lafayette 27; Danville 28; Decatur 29; Springfield, Ill., 30; Peoria May 1.

HARRY WEBER'S NIP-AND-TUCK COMB., Cincinnati this week; Dayton 26; Piqua 27; Xenia 28; Fostoria 29; Tiffin 30.

HEARTS OF OAK, Fifth Avenue Theatre, New York, this week; Philadelphia 26, week.

JOE JEFFERSON, Boston this and next week.

JOHN T. RAYMOND, Brooklyn this and next week.

J. K. EMMET, Cleveland this week; Pittsburg 26, week.

JULIA A. HUNT COMB., Nelsonville, O., 22, 23, 24; London 26, 27; Dayton 28; Soldiers' Home 29, 30; Franklin May 1 and close season.

JOS. MURPHY'S KERRY GOW, Scranton 22; Pittston 23; Wilkesbarre 24; Syracuse 26; Oswego 27.

JARRETT & RICE'S FUN ON THE BRISTOL, St. Louis this week; Chicago 26, week.

JOHN MCCULLOUGH, Grand Rapids, Mich., 22; Bay City 23; Saginaw 24; Detroit 26, 27, 28; Dayton, O., 29; Lexington, Ky., 30 and May 1 and close season.

JANE COOMBS, Terre Haute, Ind., 23; Greencastle 24; Hamilton 26; Dayton 27; Xenia 28; Newark 29.

JOHN P. SMITH'S TOURISTS.—St. Louis this week; Chicago 26, week.

JANAUSCHEK COMB.—Indianopolis, Ind., 22, 23, 24; Muncie 26, Richmond, 27; Greenville, O., 28; Piqua, 29; Urbana 30, Bellefontaine 31.

KATE CLAXTON CO.—Peoria, Ill., 22; Bloomington 23; Champagne 24; Chicago 26, week.

KIRALFY'S ENCHANTMENT.—St. Louis.

KATE GIRARD COMB.—Bristol 22; Ansonia 23; Bridgeport 24.

LAWRENCE BARRETT.—Brook'yn this week; St. Catharines, Can., 26; Hamilton 27; Council Bluffs May 1.

LOTTA—New York this week; Brooklyn 26, week.

MILTON NOBLES—Johnstown, Pa., 23; Harrisburg, 24; Baltimore 26, week.

MINNIE PALMER'S BOARDING SCHOOL.—Baltimore this week; Washington 26, week.

MARY ANDERSON.—Toronto, 22, 23, 24; Kingston 26; Ottawa 27; Ogdensburg, 28; Burlington, Vt., 29; N. Adams, Mass, 30; Fitchburg, May 1.

M'LISS PIXLEY PARTY.—Standard, New York, this week; Brooklyn, E. D. 26, week.

MY PARTNER, ALDRICH & PARSLOE, Union Square Theatre, New York, this week.

MRS. SCOTT-SIDDENS, Memphis 26; Nashville 27; Louisville 28.

MAHN'S COMIC OPERA CO., Philadelphia, this week.

NEW DANITES COMB., Haverhill, Mass., 22; Lawrence 23; Manchester 24; Portsmouth, N. H., 26; Dover 27; Great Falls 28; Biddeford 29; Portland 30 and May 1.

NEIL BURGESS' WIDOW BEDOTT COMB., Haverly's, New York, this week.

NICK ROBERTS' HUMPTY DUMPTY, Philadelphia, this week.

OLIVER DOUD BYRON, New York, this and next week.

OOFTY GOOFT COMB., Circleville, O., 22; Chillicothe 23; Portsmouth 24; Maysville, Ky., 26; Lancaster 28; Newark 29; Wheeling 30; Steubenville May 1.

PAT ROONEY COMB, Lansing, Mich., 22; Grand Rapids 23; Jackson 24; Chicago 26, week.

PRINCESS TOTO, Newark, N. J., 22.

RICE'S SURPRISE PARTY, New Haven 22; Hartford 23; Springfield, Mass., 24.

RICE'S EVANGELINE CO., Jackson, Mich., 23; Battle Creek 24; Kalamazoo 26; Grand Rapids 27; Lansing 28; E. Saginaw 29; Bay City 30; Flint May 1.

RENTZ-SANTLEY CO, New York, this week.

REEVES' PARK GARDEN OPERA CO., Roxboro, Mass., 22.

ROBSON AND CRANE, Davenport, Iowa, 22; Des Moines 23; Council Bluffs 24; Lincoln, Neb., 29, 30.

RIAL & DRAPER'S UNCLE TOM'S CABIN, Council Bluffs, Iowa, 23; Ottumwa 26.

RICHMOND AND VON BOYLE, Harrisburg, Pa., 20; Reading 21; Bethlehem 22; Bloomsburg 23; Trenton, N. J., 24.

SALSBURY TROUBADOURS, Danville, Pa., 23; Wilmington, Del., 28.

TRAGEDIANS OF KALAMAZOO, Boston this week; Providence 26, week.

THE FLORENCES, Montreal 22, 23, 24: Ottawa 26; Toronto 28, 29, 30, and May 1.

TONY PASTOR'S COMB., Springfield, Mass., 23; Lynn 24.

TONY DENIER'S HUMPTY DUMPTY, Elmira, N. Y., 22; Hornellsville 23; Erie 24.

THE RENTZ CO., under management of Kit Clarke, Middletown, Ct., 23; Norwich 26; Rockville 27; Willimantic 28; Putnam 29; Southbridge, Mass., 30; Webster May 1.

WEATHERSBY-GOODWIN FROLIQUES, New York 26.

Boston.

Horrors was played by the Rice Surprise Party at the Globe Theatre during the past week. Horrors is decidedly the poorest burlesque in the repertoire of the co. It has merits, but they are so few as to be easily enumerated. With a short interruption, it is a string of insipidities and inanities. Few of the attempts at situation are more than incidents, and not one over above pleasing incidents at that. But it is late in the day to analyze the merits and demerits of Horrors. There is a great quantity of pure fun—good singing and dancing—good acting and a really excellent co. Though some people consider the introduction of the bits of business irrelevant, how can anything be irrelevant in burlesque? Several years ago burlesque had sunk to a low ebb. Indecent dances, towy-haired girls, more remarkable for the glitter of their diamonds than their talents and conspicuous rather for the shortness of their skirts than for anything else, so it is indeed pleasing to see a co. like the Surprise Party to show that good taste and refinement have superseded coarse and vulgar horse-play. Although the co. is devoid of great artists, yet Willie Edouin, Lou Harrison, Harry Dixey, Alice Atherton, Marion Elmore and Lina Merville are admirable in all their efforts, and Marion Singer and Dora Wiley are superior vocalists.

The business at the Globe for the past week was only so so. In a city like Boston a three weeks' stay of one co. is a little too long, unless the attraction is of a most superior order, as the Union Square co. in their play, or a Neilson, which, judging from the prospects, would fill a theatre for a whole season. The engagement of Miss Neilson will ever be remembered. Every seat in the lower part of the house has been sold for some weeks, and the family circle is to be sold to-day (Monday). The orchestra is to be removed and seats within the enclosure sold at the regular rate of $1.50 each. Chairs will be sold in the balcony and proscenium boxes on the day of each entertainment only at the same price to known patrons of the theatre, thus avoiding the sale of seats to speculators. This week will be a gala one for Neilson. To-night Measure for Measure will receive its first representation in Boston with the following cast:

Isabella	Miss Neilson
Claudio	Edward Compton
Duke	Harry Weaver
Angelo	F. W. Sanger
Escalus	L. F. Rand
Lucio	W. A. Eytinge
Frederick	M. L. Leffingwell
Abhorson	M. Longdale
Provost	H. A. Weaver, Jr.
Friar Peter	J. H. Miller
Pompey	C. H. Bradshaw
Elborn	Mr. Burrill
Barnardine	Mr. Cleary
Mariana	Josephine C. Bailey
Francisca	Mrs. Weaver
Mistress Overdone	Mrs. Tannehill

The above (with a few exceptions) is not a remarkable cast. But in the present state of theatrical affairs, the swallowing up of good people by the comb. system, Miss Neilson can congratulate herself in having a first-class working co., and including one of the best leading actors in the country, an actor who can play twosuch widely different parts as Romeo and Claudio, and play them as well as did Edward Compton, can most assuredly be called a superior artiste. Miss Neilson has been a close student of Shakespeare, and is a proper representative of the great poet's heroines; and her characterizations will pass current throughout the theatrical world and carry with them the true ring of pure gold. Shakespeare never loses sight of nature—his heroines are drawn from life, drawn as nature makes them in substance, soul and form—the distinctness of personal existence. They are not, indeed, as they literally would be in the world of fact; but they are as they should be poetically in the world of genius. Miss Neilson appears always to see nature. With her it is not art and artificiality, but genius and talent, and on these I cannot deny her claim to greatness. In Rosalind as portrayed by Miss Neilson, we have womanhood fairly and broadly given—not satirized, not flattered, but with the tone of poetry and the truth of nature. All the forms in which love affects the mind or shows itself we have in Juliet—the innocence of love, the sanctity of love, and the gentleness of love. And on the other side we have also love in its pride, in its grief, in its keen despair and in the anguish that kills.

The character of Juliet is one of Miss Neilson's best; the very simplicity of the passion of love is the great charm in her acting. The girlhood and freshness is not lost sight of, and Miss Neilson has contrived to put a Juliet on the stage such as Shakespeare, could he see the picture which his magic pen painted, would recognize the maiden of the South, whose love was no mild inspiration, and one whose love "must live or have no life." Miss Neilson has made a Juliet for herself, and has thus imparted to the character a force and interest which gives it a foremost place on the legitimate stage. Miss Neilson has clothed the character with all that picturesque magnificence which has made it live like some picture in the memory of all who have seen it. As Rosalind Miss Neilson's acting bordered on perfection. There is a delicacy which pervades all her action; there is grace in every movement, such sparkle and vivacity, such expression in her face as to fill her audience with wonderment. All her performances are finished, and at the end leave nothing to be desired. Miss Neilson makes one forget the artists who have formerly held the part. Her movement is the soul of grace, and conjures the sense of something fleshless, yet flying as she moves; human as she speaks. Completeness is characteristic of all she does. She leaves no excrescences to be lopped off, no rough edges to be smoothed, she has her finger on the very pulse of the people, and has nicely followed every change in its beatings. I might write columns about her performances, but all would amount to the words I have said above.

Manager Stetson deserves the thanks of everybody for the re-engageiment of Miss Neilson, and thus giving an opportunity of witnessing the great works of Shakespeare. Twelfth Night is rarely played here. Cymbeline was revived for the first time in twenty-four years, and, as I have said before, Measure for Measure for the first time in this city. As You Like It, Cymbeline, and Twelfth Night will be revived during the Neilson engagement. A suitable bill for the week, all being the works of Shakespeare, whose 316th birthday occurs on Friday, the 23d of April.

One must regard Shakespeare and his art as one—that it is only upon the stage that full justice can be done to his conceptions. Ask any actor of experience, and he will tell you that Shakespeare's plays test more than all others whether a man has the true stuff of an actor in him. And why is this? It is not merely that there is more sublety in the delineation of his characters, more weight and variety and richness in his language, more knowledge of human nature everywhere. No; it is because Shakespeare leaves more for the actor to do and to fill up by action and expression than any other writer. It is quite true that a play of Shakespeare's must be badly acted, indeed, not to send us away all the better for having seen it. The stories are so interesting, the plots are developed with so much marvelous skill, the characters are so true to nature, the language is so steeped in thought, in feeling and in fancy. It is, besides, so familiar to us and so dear that it is no mean pleasure to hear the words reasonably well spoken and to see the parts reasonably well interpreted. But let a great actor like Salvini, Booth, or a great actress like Ristori, Janauschek, or Neilson appear, and what a change is wrought. Then indeed it is that one seems for the first time to have known the very Othello, Hamlet, Lady Macbeth, Queen Katherine, Juliet, Rosalind, Viola, Shakespeare had presented to his mind's eye as he framed their thoughts and emotions into words which not his own age only recognized, but which all time will recognize as the aptest and noblest expression of human intellect and passion. But rather than all they can teach or say, give me the living commentary of actual impersonation by such actors and actresses as the stage has seen and is still seeing in the characterizations of Neilson. If I am right in what I have said of the actor's powers to raise our conceptions of what the greatest of dramatists has done, what shall I say of his noble and beautiful art and those who aspire to practice it? Think of the studies which day and night engage the thoughts of the great histrionic artist. He lives with the poets—with the greatest of all the poets, the dramatic poets. It is his business to live into the lives, to penetrate the very souls of the ideal beings whom the poet has conceived, in order that he may be able to set them before us "in form and moving, express and admirable."

When people speak with disparagement of actors and their art, let us call to mind what Shakespeare has said of it, that "its end, both at the first and now, was and is to hold as 'twere the mirror up to nature, to show Virtue her own feature, scorn her own image, and the very age and body of the time its form and pressure." A most excellent opportunity is now offered to the lovers of Shakespeare to witness the greatest representative of the age in Isabella, Rosalind, Viola and Imogen, and from present appearances I am sure a great future is still open to the legitimate drama.

Mr. Frederick Schwab is Miss Neilson's manager, and is very efficient and painstaking in all that he undertakes. Mr. Schwab made many friends during his last visit here by his constant courtesy to all with whom he came in contact.

On the 14th day of April, 1879, the Park Theatre threw open its doors to the public for the first time. The vast improvements made in the southern section of the city, and its great increase of population, including many wealthy and fashionable citizens, who located their residences in the South and West Ends, induced the manager to convert Beethoven Hall, which had never been a profitable speculation, into a theatre, and in a short process of time a very elegant structure was completed. The cry came up that Boston could not support the theatres that it already had, and that the new theatre would be a failure, etc.; but it has proved to be one of the favored dramatic temples of Boston, and the manager, Henry Abbey, by his experience and skill, aided by the undoubted ability of Wm. Tillotson, have been deemed sufficient guarantees of their fitness for the post. Anticipations on the part of the management have been realized. Within its walls the wealthy, the fashionable and the intellectual seek amusement and relaxation from the cares and fatigues of the day. The ascendancy it secured from the start has ever since been maintained, and the attractions appearing from time to time have been of a superior order, embracing the most available talent in the country. As I have said, the Park Theatre opened April 14, 1879, since which time 393 performances have been given there. The number of pieces played was 57, of which 51 were plays and six operas. A souvenir programme was issued on the night of the opening of the theatre, from which I culled the above.

Last week at this theatre has been signalized by the production of The Banker's Daughter for the third time here. The favorable opinions I have often expressed in connection with the co. from the Union Square Theatre have been confirmed by this engagement. There is a grace about The Banker's Daughter that is as wholesome as a bath in a cool brook on a hot, dusty day. In the hands of the co. it found an almost faultless representation. The cast is the same as heretofore, with the exception of the retirement of Polk, Le Moyne replacing the former gentleman as George Washington Phipps, and Tom Morris appearing as Mr. Brown, vice Le Moyne. I cannot help regarding the performance of Le Moyne's as a most satisfying effort. He created a great deal of amusement, and his delivery and deportment suggest the old school of acting, of which there are now on the stage but few representatives. Miss Jewett came back greatly improved, and it is just such parts as Lillian that she always appears to advantage in. Charles R. Thorne is an actor whose success or failure depends upon his own efforts. He studiously avoids that ephemeral popularity which endures only as long as the wine effervesces. His nature is grand and broad. When he acts he is in earnest, and here and there are delicate lights and shades. You are sure he feels what he says, and that he resembles the personage he is representing, as in John Strebelow. The pathos and dignity are impressive and grand. There is something noble in Mr. Thorne's acting. It has strength, dignity, and consistency, invariably acting with a degree of finish and elan that has done much toward making the success of the plays in which he has appeared. Maud Harrison makes a splendid Mrs. Brown. J. H. Stoddart is just suited to Mr. Babbage. His make-up was perfect, and he invests the character with an irresistible humor. Harry Courtaine, John Parselle, H. F. Daly, and Mrs. Phillips all met with deserved tokens of recognition. The Banker's Daughter was beautifully mounted, and the business has been very large, standing-room only being placarded in the vestibule nightly. The same bill until further notice. False Friend will shortly be produced, to be followed by French Flats, Danicheffs, etc.

Minnie Palmer's Boarding School did only a fair business at the Gaiety last week. I never approve of a company returning to the same city twice during a season. I have always watched and noted that the second engagement was unsuccessful with so great a card as Miss Neilson. Exceptions must be taken; but with an ordinary attraction it always comes out as I have mentioned. Minnie Palmer is most assuredly a very talented and pretty young lady, possessing a good singing voice, can dance fairly, and acts effectively. But why will she persist in copying Lotta? I do not say this because it is a common thing nowadays for every one to make the same remark about actresses that follow the line of business made famous by Lotta, but I speak from the impression that is made upon me by Miss Palmer's mimicry of Lotta's twists, kicks, quirks, shakes, etc. All this is very well in Lotta, as she came first, but it appals one to behold these gyrations in an imitator. If Miss Palmer will drop the pattern line, and confine herself to nature, she will be hailed as a worthy successor of a long line of actresses who have made themselves famous in such roles as would suit Miss Palmer.

W. J. Scanlon has greatly improved since last here. Mr. Scanlon is the possessor of a powerful and well modulated voice, as exhibited in his several songs and recitations. As a comedian he bids fair to rank among the first. John Ince and George C. Davenport are excellent as the Professor and Henry. The entertainment is a very enjoyable one, and the co. are all favorites here.

On Tuesday, April 13, George C. Davenport and Emma Libby, a member of the co., were joined together in matrimony. After the performance at the theatre an excellent supper was provided by the management, and Mr. Davenport was the recipient of a diamond stud and a basket of champagne, the gifts of Mr. Scanlon. This week The Tragedians of Kalamazoo. Gus Williams appears here 26th.

Among the Mormons, with a picked-up co., under the management of a Col. Granger, is now the attraction at Hooley's Theatre. Society will not certainly be impressed by the play, nor will the public learn any new truth or receive any moral inculcation or lesson from it. The piece is about as dreary a waste of language and incidents as I have ever witnessed, and it would only be waste of time to dwell upon it. Suffice it to say, it closed the theatre, and Mr. Hooley prefers such to non paying attractions. Nellie Holbrook was to appear here to-night in Hamlet, supported by D. W. Waller, Kate Glassford, Annie Proctor, etc.; but the sudden closing of the theatre has left Miss Holbrook out in the cold. Miss Holbrook is a very beautiful woman, and I have no doubt would have made somewhat of a sensation as the moody Dane. Mr. Hooley announces his intention of reopening the theatre May 3 with Alice Oates, and a first-class musical co.

Mr. George H. Jessop has made a creditable debut as playwright, and his Gentleman from Nevada may be justly given an equal rank with plays that have become popular during the last few years by their frontier life and the general entertainment derived from their source. Mr. Jessop's play has at least one great merit: it grows steadily better with each succeeding act until it certainly wields an all-potent influence over the mind and heart of the spectator. It is by no means perfect as a work of originality, as old materials are skilfully used, reminding one very much of incidents in Our American Cousin. There is genuine humor in the piece, as is shown in the third act on the arrest of Capt. Verreker, his place being supplied by Christopher Gall; and the taking leave of Gall with his friends to the air of Farewell My Own, from Pinafore, was extremely laughable. An old playgoer tells me that he has not been so interested in a play since The Octoroon was first produced, and this certainly is no meagre praise, for Mr. Boucicault's play is an admirable one of its kind. That A Gentleman from Nevada possesses the elements of popularity has been determined; the novelty of the main line of its plot, its groupings and its two or three striking situations show that the author has germs of humor in dramatic composition. Mr. Polk has a part that fits him like a glove; he has caught and condensed into audible reality the honesty and smartness seconded by a facile tongue, and rattles off his adventures as well rounded as shot falling in a shot-tower. The easy nonchalance of Mr. Polk is superb, and his whole performance may be summed up in a few words—"a most artistic and amusing creation."

May Davenport acted charmingly the role of Lady Alice. This young lady has made rapid improvement since her first appearance in this city. I have seen George Wilson play an Irishman, Frenchman, Italian and German, but I never thought he could do a Chinaman half as well as he does. His make-up is perfect and he gave a splendid bit of character acting. Mr. Haworth made a gentlemanly, easy Sir Reginald, and although the part is not striking it was carried into prominence by Mr. Haworth's rendering. Mr. Graham made something out of nothing; his John Castle was a very creditable piece of acting. Miss Lillie Ashley looked very pretty as Edith, and made a bright prominent character of an insignificant role. May Shaw did fairly as the Countess. The rest of the characters call for no especial mention save they did not suffer from the hands of their interpreter. In conclusion, I would say that great praise is due the management for the liberality with which the piece is placed upon the stage. The same bill all the week, with the exception of Saturday night, when School for Scandal will be presented for the benefit of the talented leading lady, Annie Clarke's Our Boarding House April 26.

Kentuck, which has been played at the Howard during the past week, is not a very original or consistent production, but it has certainly elements calculated to please those who do not look for artistic workmanship in a drama, but are satisfied with seeing such subjects as Southern and Western life portrayed in an exceedingly crude but realistic manner. This week W. J. Thompson and his trained dogs appear in a drama entitled For a Life. Mr. Thompson is supported by Charles Herbert, George L. Stout, Lottie Forrest, and Violet Campbell.

The delighted audiences which have gathered in Horticultural Hall during the past week have certainly showed the lasting attractiveness in Boston of that wonderful portraiture of Buttercup by Little Corinne. Pinafore seems as popular as ever. Bobby and Danny Daly and Ida Mulle are not to be forgotten for their admirable work in the opera. Corinne will remain for some weeks to come.

The Boylston Museum still continues to do a thriving business. This week a new specialty entitled P. P. C., or Our Josephine's Trip in a Pullman Palace Car, Celine Le Fevre appearing as the heroine.

Items: Fraser Coulter, the popular leading man of Robson and Crane's comb., has been engaged to support Tom Keene in his starring tour next season.—George Schiller, a valuable member of the Museum co., has been engaged for next season by Ed Rice for one of his combs.—W. A. Paul, who has been dangerously sick, is rapidly recovering, and will soon be able to resume his duties with the Princess Toto comb. Fannie Frances, a sister of Paul's, has been his constant attendant during his illness.—Edward F. Goodwin, a brother of Nat's, made a success a few nights since by his clever imitations and recitations.—Charles R. Gardiner was in the city on Monday.—Nellie Holbrook will remain in Boston visiting relatives and friends.—A new play, Mother and Daughter, will shortly be produced, with Marie Prescott in the principal role.

Chicago.

McVicker's: Mr. Sothern, most delightful of comedians, has played Dundreary and Oxenford's Sam to large houses this week. Mr. Sothern shows few traces of his recent illness, and plays with all his old brilliancy. The extension of Our American Cousin—Dundreary Married and Settled—is a very stupid thing, and should be eliminated from Sothern's repertory. A very good co. has Mr. Sothern this season. W. Blakely is one of the best comic old men I have ever seen. His performances are artistic studies: 19th, return of Clinton Hall's Strategists; 26th, Jarrett & Rice's Fun on the Bristol co; then Abbey & Hickey's Pantomime and Spanish Students co.

Hooley's: Robson and Crane have met with another successful week. The houses have been crowded at every performance. Managers in need of strong attractions would do well to secure this popular team. With a first-class play written to fit them, they would be stronger in my opinion. Manager Hooley is at home again looking after his interest in the place. He comes home just when he is not particularly needed, as his associate manager has been running things acceptably and profitably. There was a time, however, when his return would have helped the management considerably, and that was when there was no acknowledged head to the theatre and before Mr. Quinlan took the lead. Mr. Hooley is welcomed, however, after his long absence by his many friends. Sunday, 18th, Dickie Lingard in My Mother-in-law. 19th, Our Girls comb. 26th, Kate Claxton in Two Orphans.

Haverly's: Enchantment has drawn large houses, though there has not been so much of a crush as during the first week. Some of the scenery is beginning to show signs of the wear and tear consequent upon transportation from town to town. Some new

specialty features were introduced. The Kiralfy comb. go to St. Louis next week; 19th, first production of the new operatic drama, The Rival Cantineers, music by James Gill, libretto by Mrs. Alex. Kirkland. Louis Falk will conduct. The full cast is:

Louise D'Origny, Patrice, a Vivandiere } The Rivals { Mrs. Jessie Davis, Mrs. Louis Falk
Catherine, old nurse of the D'Origny family.....Mrs. McDonough
Odwin D'Origny, brother to Louise....H. Hart
Victor De Lafaye.....Edward H. Dexter
Dr. Primrose, regimental surgeon.Fred Wren
Stickledrum, regimental Drum-Major Harry Pearson
Valentine, a soldier, afterward Victor's Valet.....J. Devlin
Captain Delfau.....L. Marston
Vincent, a steward.....Mr. McDonough
Corporal.....H. B. Smith
Soldiers, Civilians, Peasantry, etc., by the ladies and gentlemen of the chorus and by the Lackey Zouaves.

26th, The Tourists in a Pullman Car.

Olympic: I don't want to provoke Frank Frayne to come after me with his dog and gun. Heaven forbid! Just now I have too many difficulties with bad actors on my hands to want more. But I must really expostulate with Mr. Frayne. I have the profoundest respect for Frayne as a rifle-shot, but as an actor very little. Mardo the Hunter is a horrible play. Clif Tayleure's Si Slocum is rough; but Mardo is the worst that has struck the town. Whoever is responsible for this affair has a great head, but it don't hold brains. Two weary acts of paralyzing rubbish I sat through to the bitter end, and then in a dazed manner staggered into the street. I have a recollection of a lot of queer Russians, some badly drilled supers, Ed Barrett, the dog Jack, Blanche De Bar in flesh-colored stockings, and George Morris in Frayne's sealskin overcoat, but I swear to you I can't tell the plot of the piece—if plot it has. Frayne does some lachrymose acting, which is, to say the least, unpleasant. No lion showed up—not even a property one. The "prismatic fountain" was seen only on the bills. On the whole I think Frayne had better try Tayleure's drama until he gets something better. Mardo has no money in it the way it is done at present. When Frayne gets a lion, or perhaps an elephant or two, it may do; but, as the play stands, I prefer a prayer-meeting. I was sorry to see Miss DeBar doing this sort of work. The lady seems to have been cast off by the Booth family—and she must earn a living. Business light. 19th. Nick Roberts' Pantomime co. Roberts has a lot of Dutch guitar strummers, which he calls the Spanish Students, in imitation of the genuine articles on exhibition by Abbey and Circuit-of-Michigan Hickey. I presume the principal study of these "students" while here will be how to stand off Joe Walker's barmaid for beer. 26th, Pat Rooney's comb.

Hamlin's: Closed.

Academy: Emmett's cosy house has been crowded at every performance this week. A first-rate show has been given. To commence, John Sheehan and Bobby Jones banged each other about in the sketch An Everyday Occurrence. These boys' great thumping act seems intensely delightful to everybody, including Messrs. Sheehan and Jones, who, independent of their capacity for giving and taking hard knocks, are a couple of very clever Irish comedians of the latest and most approved dialect. The K. H. K. Emerson, Clark and the two Dalys come next and of course had to respond to the clamors of the crowd until the perspiration hung in beaded drops from their corked eye-brows and trickled down their black faces, almost alleviating the necessity for the use of water in changing their Ethiopian hue. These nimble song-and-dance men are still at the head of all the Fours traveling. Master Martin attempted Irish specialties, similar to those of Pat Rooney. It was not an interesting performance. I have always disliked infant phenomenons on or off the stage. To conclude, George C. Charles, one of the rollicking Irish comedians of the old style—with a grin, a shillelah and a bottle of whisky always by him—acted Larry in The Skeleton Hand, a tale of St. Louis, where they have some very hard citizens, according to Mr. Charles' drama. Mr. C. deserves much credit not only for an amusing performance of his own part, but for the services he is rendering the community at large in so fearlessly exposing the villainy of St. Louis bankers. There havn't been any very heavy Chicago deposits in St. Louis banks since Charles arrived in town. The stock co. supported very well. George W. Thompson is, as I have before remarked, a very good actor, versatile, and a great favorite with the Academy habitues. Tom Langdon is always the "bad man." In a certain line of characters Langdon is very fair. Lizzie Fletcher is hardly the leading lady that is demanded here. Miss Fletcher seems to be cast down by grief, remorse, or something else, when upon the stage. Certainly I have never seen a sunny smile or any other kind of a smile illumine her countenance. Whether it is Miss Fletcher's idea that leading ladies never look pleasant except when they are drawing their salaries I can't say. Her reading is good and her dressing tasteful. But she should be cheerful. Wash Melville, the comedian, and pretty Annie Boyd, the soubrette, are popular. Mr. Emmett, however, don't believe in keeping "favorites" until they stale, and so will have a new stock co. next season. Emmett's season has been tremendously successful, and it is all due to his careful management and the pains he takes to make his house bright and comfortable. A great many workingmen and women patronize the Academy, and they love the warmth, the light, the decorations of this beautiful theatre, and enjoy them in the same manner as those above them in station take delight in their elegant parlors and drawing-rooms. There is no better managed variety theatre in the country than the Academy of Music. The season closes May 2. 19th, George R. Edeson in The Poor and Proud of Chicago. The Sparks Brothers, Sheehan and Jones, and the K. H. K.'s will be in the olio.

Lyceum: Humpty Dumpty, with a wooden-faced clown, a faded Columbine, tricks that wouldn't work, and scenery that was dingy, has repelled the public this week. Lord and wife are barely able to keep the doors open. 19th, W. A. Murdock and wife in Waif and Stray.

Halsted Street: The Wynans, Alf and Lulu, in Yakie, to large houses. 19th, F. H. Cross in Enoch Arden.

National: 19th, G. C. Charles and Kate Moffett in The Skeleton Hand.

Items: Z. W. Sprague has sub-let the Olympic to Dickie Lingard's encumbrance—one Dalziel—from May 3 to Sept. 1. Dalziel's season will open 3d with Harry Webber in Nip and Tuck. I am sure Sprague will have to assume charge of affairs before a month.—Harry Gray has gone to Clinton, Ia., to join Florence Herbert's co.—T. M. Welch of the Detroit Comique is here hunting attractions.—J. H. McVicker and wife left 17th for New York.—Bill F. Sage is alleged to have perpetrated another dramatic outrage—a seven-act "backwoods" play.—Mark Monasty and wife (Marion Lester) have left J. Fubbins Wallack and joined H. A. Webber's co.—Katie Putnam and co. play in Racine 20th, 21st; Kenosha 22d. The co. consists of Katie Putnam, Ada Lawrence, Maud Stuart, Agnes Kennicott, Flint Kennicott, H. A. Ferris, W. H. Stuart, J. Jay Simms, Harry Taylor, M. Samuelson, J. Bradford, Wm. Jackson. F. Kennicott is manager.—W. R. Hayden has so far engaged Frazer Coulter, Chas. Webb, Henrietta Vaders and Grace Roth for the Tom Keene comb. Harry Phillips will be advance agent. It is now about settled that Mr. Keene shall open his season in this city. The Boston arrangements have fallen through.—Spencer Cone is here. His sister, Kate Claxton Stevenson, does the tearful Louise at Hooley's, 26th. The Fire Department will be strengthened, and insurance rates in the vicinity of Hooley's have gone up.—The Dalziel-Lingard Oaken Hearts co. are preparing for a raid upon St. Louis. The party will include F. R. Pierce, W. J. Husley, C. M. Collins, Simcoe Lee, Amelia Waugh and Miss Lingard.—The New York Clipper is about as much of a dramatic paper as Bill F. Sage is a dramatic correspondent.—Frank Monahan, a young actor who is very well known here, and much liked, will be prompter for the Rival Cantineers. Harry Mortimer's co. are doing well on the road with Josh Whitcomb, Divorce, My Partner, The Banker's Daughter, etc. J. W. Burton is the star, and the co. comprises H. W. Mitchell, H. A. Ellis, C. R. Thorpe, T. Keefe, D. Wilkes, Annie Buxton, Marion Deming, Clara Pierce, Belle Wallace, and H. J. Mortimer.—Robson and Crane will play Chas. Webb's arrangement of Twelfth Night next season. Crane will do Sir Toby Belch, and Robson assumes Malvolio.—Mr. E. Barron of the Inter-Ocean admires Grace Ross. Pretty women always receive nice treatment at Mr. Barron's hands.—Simcoe Lee already has a well-fed sleek appearance, the result of being a member of Billy Emmett's happy family.—That dirty old Bohemian, Jumpy Jervis, is cadging about town after advertisements for another paper which he wants to start. Jumpy has completed a comedy weighing eight pounds.—Sprague goes out with his circus next month. James A. Barnes will look after Mr. Sprague's Chicago interests.—A Mrs. Craft, a costumer, attempted to attach Blanche DeBar's salary to the tune of $137. The papers were served on Sprague and his treasurer, Thurber, but the thing didn't work, as Miss DeBar is engaged by Sprague, and is indebted to him for advances of salary.—Imre and Bolossy Kiralfy sail for Europe 29th.—Adelaide Thornton went to Philadelphia to join Annie Ward Tiffany's co.—J. C. Colling, late agent of Burton Stanley's maltreated Juveniles, is acting in a similar capacity for Emilie Gavin, the reader.—Edwin Clifford's co. are doing a good business—25 per cent. better than when they had Katie Putnam, so Jimmy Brown writes—in Michigan. They were at Escanaba 16th, 17th, 19th; and Ishpening and Negaunee to follow, three nights each.—Your Ottumwa correspondent is too good-natured. He don't know Stanley as well as I do. Mr. Sutherland's children assert that one R. B. Buck was the Jonah of the concern. Stanley has joined the Clement Bros.' Concert co. However, these people are not worth noticing at any length.—Mr. Fredericks of the Goss Bros. and Fredericks, gymnasts, hands me a cigar and asks a notice. Though the cigar was bad, I won't say that Fredericks and the brothers are no good.—Your Cleveland correspondent should hunt up a blighted genius who is in that city. His name is S. H. Mantello, "swordsman and traggedian," and he writes to Arthur Cambridge for engagements in "small towns" in "2 new and original traggedys by myself."—John Dillon comes to Hooley's May 3, in Greene and Thompson's Freaks of Fortune. The piece "went" splendidly in St. Louis.—Cambridge shipped a lot of variety women to Kansas City this week. He goes to Kansas City next week with the vain hope of collecting some money owed him by J. Fubbins Wallack, Esq.

San Francisco.

April 11.—The Royal Middy (from Genee's Der Seecadet) was produced last Wednesday evening for the first time on this coast, and scored a decided success, filling the house to its utmost with our most fashionable people. This comic opera is in three acts, and is replete with beautiful song and dialogue. It is splendidly mounted, the scenery fine, and all the characters richly dressed. The representation requires over one hundred people. Emilie Melville, as Fanchette, afterward the Royal Middy, was remarkably good, demonstrating that the character is well suited to her. It seemed to me that the music of this opera was better suited to her, or else she had wonderfully improved since I last heard her. The story is one of court gallantry and intrigue, in which the Royal Middy appears almost continuously throughout. Annis Montague, as Maria Francesca, the Queen of Portugal, appeared to great advantage. She sings the music delightfully, and a great deal of it. She has a splendid voice, which is highly appreciated by the immense audiences. Mr. Turner, as Don Lamberto, rendered the music very effectively. He is certainly a fine tenor singer, but as an actor is not an expert. Max Freeman, as Don Januario, the Brazilian Croesus, was excellent in both recitation and action, and also in his make-up, eliciting considerable applause. Mr. Peakes, as Capt. Norberto, has a small but good part, and his grand voice is heard to advantage in the first act, and calls forth rounds of applause. Mr. Castilli, as the purblind and jealous chamberlain, Don Dommgas, has the comic business, and makes some very neat points. The game of chess, in which thirty-two young ladies represent the pieces, is remarkably fine. The game is played by Queen Maria and Don Lamberto. The Queen moves first, and is about to be beaten by Lamberto, when Fanchette sides with the Queen, and announces that she will checkmate Lamberto in four moves, which she succeeds in doing. The representation of this opera is under the direction of Gustav Hinrichs. I predict for it a long run. It would be a good scheme for Mr. Locke to procure the great opera that is creating such a furore in the East, The Pirates of Penzance, to follow immediately after the Royal Middy.

Baldwin: The great play of French Flats has had a very successful run of two weeks, filling the house comfortably full every evening. The piece is very amusing all the way through, and keeps the audience in continual good humour. I think it is good for two weeks longer, but Mr. Maguire has decided to withdraw it after to-night, and produce the last great Parisian success, which is now being played to immense audiences in Paris, entitled Coralie, which will be its first presentation in America. Following is the cast, which will be a sufficient guarantee that will be well played. Daniel, a captain of artillery, James O'Neill; Louis de Montjohn, Louis Morrison; M. Boncheix, A. D. Bradley; M. Godefroy, J. W. Jennings; Claude Morrisseau, J. O. Barrows; Coralie, Jeffreys-Lewis; Edith, Godefroy, Eleanor Carey; Cesarine Godefroy, Jean Clara Walters. On Saturday evening, 17, John W. Jennings will take his farewell benefit, on which occasion Pink Dominos and French Flats will be presented. Mr. Jennings is a genial gentleman and an excellent actor, and has made many warm friends during his sojourn among us, and it is hoped that he will receive what he is deserving of, a bumper.

Standard: After a rather discouraging run of two weeks, this house closed on Friday night last. Mr. Edwin Brown will not feel very much flattered with the patronage he received at the hands of Californians. I am very sorry to note it, for Mr. Browne is a very good actor, and deserving of much better treatment.

Bella Union: Business has been only fair at this house this week. The four act drama entitled The Shoemaker of Toulouse was produced in excellent style. Pope Cooke, that excellent actor, as Jacob Odet, the shoemaker, did some very fine acting, and was well received. Johnson and Cooper's comic Ethiopian act, entitled, He Would be a Doctor, created a great deal of merriment. These two gentlemen are among our very best specialty artists, and are exceedingly popular. The King, the Inn-keeper, and the Deserter will be presented this week with the full strength of the company. A troupe of high-kickers called Les Vampires has been engaged, and will make their appearance to-morrow evening. They are said to be very fine performers. This will be the last week of Mons. Loyal, the great aerial artist, at this house. W. C. Crosbie, late stage manager, has been engaged to appear on Monday, April 19.

Adelphi: The blood-and-thunder border drama entitled the Scarlet IX was presented during the past week to first-rate business. The plot is taken from the life of Joaquin Murriatte, and gives Mr. Mestayer a fine chance to show his ability as villain. Miss Mollie Williams as the heroine, Lauretta, displayed her melodramatic talent to excellent advantage. Jeff De Angelis as Fatty Butts kept the house in a roar with his comicalities. Miss Julia Wmfred still holds her popularity with her charming singing. The great Dyllyn is called out four or five times when he opens his budget of Irish songs. He is a great favorite with the boys in the pit. This week will be presented the burlesque of Jack Sheppard, Miss Mollie Williams as Jack Sheppard and James Maas as Joe Blueskin. 26th, the acrobatic song-and-dance artists Foy and Thompson and Rose Howland, called the great song-and-dance queen, just from the East, will make their first appearance in California. In preparation, the great drama of Joe Bowers.

Items: At the Tivoli Gardens, Suppe's beautiful comic opera, Fatinitza, continues to crowd the house nightly. Hattie Moore, who assumes the characters of Vladimir and Fatinitza, has become a great favorite here. Harry Gates also comes in for a large share of the applause.—Woodward's Gardens also continues to give very pleasing entertainments every Saturday and Sunday afternoons.—The picnic season is now fairly inaugurated, and from one to five picnics leave the city almost every day.—Mr. Locke has decided to give the widow of the late C. G. Cotton a benefit in a short time.—Bertha Hesthal, a fine soprano singer, and a new candidate for public favor, will give a grand concert at Dashaway Hall on Friday evening, April 23.—Adeline Stanhope, who is engaged to appear at Baldwin's about the 26th, will produce Tom Taylor and Charles Dunbury's great comedy of New Men and Old Acres.—Capt. Jack Crawford's comb. has again fallen to pieces. Capt. Jack has gone to Cheyenne.—The Juvenile Pinafore co. has returned to the city, after a very successful tour of the southern portion of the State.—The Nellie Boyd comb., who have recently arrived from the East, are making a tour of the State. W. C. Dudley, a talented young actor, will join them this week.

Cincinnati.

Grand Opera House: The Tourists on their return trip were far more pleased at their reception than on their previous visit. John Dillon opens 19th in Freaks of Fortune. 26th, Arabian Night. May 3, Dr. Clyde. 10th, The Professor.

Pike's: Pirates of Penzance 26th.

Heuck's: Alice Oates was very successful this week. The opera Fanchette was well set, but the co. is of such a standard that judgment on the merit of the opera itself would be unfair. 19th, Nip and Tuck comb.

Coliseum: The stock co. in East Lynne drew a regular house during the week. 19th, W. L. Gleason and Harry Gilbert in A Celebrated Case.

Volk's Theatre: A Celebrated Case by the stock co. Considering the shabby stage, it was very well rendered. Dalton's bawling in a small house like the Volk's very much resembles one yelping in an empty cistern. Next week, Colleen Bawn.

Items: Manager Nunez will produce his new piece, Saints and Sinners, at Pike's May 10. John Pierpoint, the treasurer of Pike's, is to be the business manager of the comb., which is called for a two weeks' rehearsal in this city 26th. Manager Nunez is at present writing in New York, and has telegraphed his business manager that he had secured the following for his new co.: Genevieve Rogers, Lizzie Mahon, Helen Sedgwick, Annie Ware, Estelle Clayton, Frank Aiken, Felix Morris, James Hogan, W. Cooper, and Giles Shine.—Manager R. E. J. Miles has toiled incessantly in Cincinnati theatricals, and thinks it high time he was having things in that line his own way. In accordance with this view, he has secured for next season Pike's, the Grand, and Robinson's Opera House. Louis Ballenburg will be his manager at Pike's.—Mrs. Emma Hooker has gone to Cleveland to join the Queen's Evidence party.—T. V. Jones left the 12th to join the Harry Pease comb. as advance agent.—Bob Miles celebrated his forty-fifth anniversary the 12th.—Manager Kidder of Detroit is in the city in the interest of Mrs. Scott Siddons, who reads at Robinson's Opera House 30th and May 1.—Next Wednesday evening, at Music Hall, Professor Robert Nickle and Professor Stem and wife will give an entertainment in magic art.—Manager Smith of the Tourists left for St. Louis 13th.—Annie Barclay has left the Queen's Evidence party.—Dolly Woolwine is engaged for the Summer season at Soldiers' Home Theatre, Dayton, Ohio.—The Wallace Sisters closed the season in Hot Springs, Ark. W. A. Ross and Harry B. Grove, leading man and comedian of the comb., have arrived in town.—Little Jacubine, a child of Walter Benn, has been doubling between Volk's and the Coliseum each evening this week.—Manager Collins of Heuck's left for New York Thursday evening.—Bob and Sam Stickney, of circus fame, are in town.—Haverly's Mastodons and Big Four Minstrels return before the close of the season. The former at the Grand, the latter at Heuck's.—Roland Reed of the Colville Folly co. has determined to become a citizen of Cincinnati.—John Halvin, manager of Fairfax comb., left for Cleveland, where co. appear next week.—Manager Snelbaker returned from the East on Friday.—Mary Anderson has been doing a good business throughout the State.—Charley Melville has resigned as advance of the Oates troupe.—W. H. Schneider of blonde fame has taken up his residence in Indianapolis.—Nick Roberts was in town Friday.—The Tourists remain and perform at the Grand to-morrow (Sunday). Several excursions will enter town, and a good night is anticipated.—Later in season Tragedians of Kalamazoo will appear at Heuck's and Fun on the Bristol at Grand.—The Clio Club of this city appear in Madison, Ind., shortly, producing Two Orphans at two evening performances. This club, though amateur, has talent of the highest order, and members are professional in every respect but the name.

St. Louis.

The weather is growing very warm in this locality, and the result is that the theatres—although but two of them were regularly opened during the past week—exhibit a falling off in attendance. Considerable is left to be done, however, and several strong attractions will be given before the close of May. In the meantime the proprietors of Summer gardens are casting about for attractions, and the Summer promises to be an entertaining one in out-door amusements.

Grand Opera House: Byron's comedy of Our Girls was presented during the past week by a co. which was merely fair in its average strength. The performance was fairly amusing and interesting, and the attendance about as good as the performance deserved. Louise Muldener looked very pretty as Clara. Helen Tracy, an experienced and capable actress, was exceedingly clever as Mabel. Mrs. Clench received capable treatment at the hands of Mrs. F. B. Holmes. W. H. Lytell was unduly loud and demonstrative as Potter, and over-acted his part. J. A. Kennedy struggled hard with Tony, but his appearance was too youthful for the part. W. H. Collings was very creditable as Josiah Clench. Balance of cast very amateurish. 19th, Fun on the Bristol constitutes the bill.

Olympic: John Dillon, the favorite Chicago comedian, opened April 12 in Freaks of Fortune, impersonating in Thompson and Clay's comedy Felix O'Flush, a retired butcher, who gets into politics and then into the banking business. The comedy is in some respects clever, but is lacking in action. Mr. Dillon makes a capital character part of O'Flush, and in a better setting it would be a gem. Messrs. Everham, Clifton, Spangler, and Murray did their work satisfactorily. Louise Dillon as Mollie gave a splendid piece of ingenue acting. She is a most pleasing and sparkling actress. Miss Everham and that excellent and finished actress, Ella Wren, were good in unimportant parts. 19th, Pullman Palace Car Tourists.

Pope's: There was no regular performance during the week, which was devoted to local events. 19th, the Kiralfian spectacle, Enchantment, will be presented in all its primitive magnificence.

Cole's Circus: On Monday, 12th, Cole's Circus opened its tenting season at the corner of Twelfth and St. Charles streets, and it proved a fine success.

Ohio.

COLUMBUS.

Comstock's: Played locals last week. Milton Nobles 19th and 20th, A Man of the People and The Phœnix being presented. Sprague's Georgia Minstrels 21st. The charming opera, Doctor of Alcantara, will be given in fine style 22d and 23d, and matinee 24th.

Grand: Colville's Burlesque Opera co. of twenty instead of forty, in Magic Slipper and Robinson Crusoe, 12th and 13th, to moderate business. Houses were good, but as Col. Miller's free list includes some sixty or seventy one can hardly judge business by the size of the house. However, I have it from Colville himself that business was only moderate. Queer man, old Colville—gruff and tart. His co. is not as strong as formerly, Dashing Marie Williams, the taking card last season, good old Ben Maginley and William Gill are missed. The present co. lacks good voices. Amberg, Frail, Adair and DeSmith form a most excellent quartette, which is the best feature, musically, of the entire entertainment. The Roseau has improved, singing sweetly as ever, while she puts more life into her actions. The "regular corker" of the co. is Kate Everleigh. Delicate little thing that she is, it is as much as she can do to get through with the leading business, yet she does it nobly, and is the best looking in the party. Why the antiquated Ella Chapman is put forward as she is is a wonder. She brings in some variety business that seems entirely out of place. R. E. Graham as Clorinda in Magic Slipper is excruciatingly ludicrous, but his Friday is too coarse and not near so neat and well taken as Edouin's. Roland Reed is a fine comedian with a splendid voice, and as the Seraph is very comical. His Jim Cox is first rate, and the song "Scotch Bagpipes" is a most laughable effort. Last but not least is A. W. Mafin, who is a whole burlesque show in himself. Co. is in Pittsburg this week. Sydney Rosenfeld's Dr. Clyde 23d and 24th. Carncross' Minstrels next week. The Arabian Night comb. and Ward Lane comb. in near future.

Items: Morris-Miller is now dubbed Col. Biff. Managers of combs. take notice. It is shameful the way he has gone back on his old friend the D. N. He has lost his interest to such an extent that he doesn't even know its correspondent here. The D. N. at ten cents sells very slowly, and THE MIRROR is taken in preference.—What will the Philadelphia Miracle man do now since his paper has "reformed?"—George Schneider is the new stage carpenter at the Grand, and is lithographing in place of Miller (not Col. Biff Miller), who is having a serious time with that felon.—The handsome advertising car of W. C. Coup's show arrived 14th, in charge of George W. Coup and Harry Cordova. Mr. Coup says their show turned people away in Nashville. Are working through Indiana and Ohio and will be here 28th.—Nearly all of the girls in the Colville co. are good-looking.—Costumes worn in Robinson Crusoe are very pretty.—The grand finale of first act, "Tum-tums are Beating," won three enthusiastic recalls, Mafin covering himself with glory.

CLEVELAND.

Opera House: The Colville Folly co. have just closed a four nights' engagement, during which Magic Slipper, Il Trovatore, Robinson Crusoe, Babes in the Wood (at matinee), and Oxygen, were presented to only fair houses. The co. is not so strong as in former years, and the faces of many old favorites are greatly missed. Roseau, Kate Everleigh and Ella Chapman now form the chief attraction, the first named, especially, having wonderfully improved within the past year. R. E. Graham and Roland Reed (old Cleveland boys) are with the co., and assist Mafin in furnishing the funny "business." Ella Chapman's dancing and performances on the banjo are very clever. The chorus is rather light, but sufficient, perhaps, for the music, which is not very heavy. The burlesques were all fairly done, their new piece (Il Trovatore) proving quite pretty and free from coarseness or vulgarity. The Park Theatre co. appear this week in Fairfax. Next week (for four nights) Sothern.

Academy: Drink, as performed by Messrs. Tompkins and Hill's Boston Theatre co., attracted fair audiences last week. Tom Keene's delirium tremens scene was the great feature of the play, and is certainly the most horribly realistic piece of acting I ever saw. The co. is much above the average of traveling combs., and present the play in good style. This week, the genial Emmet will appear as Fritz in Ireland.

Comique: Week of 19th, Mlle. Lucille in her burlesque, Fascination.

DAYTON.

Music Hall: Booked, Nip and Tuck comb. 27th; John McCullough 29th. We are to have the great Pirates of Penance on May 1.

Memorial Hall (Soldiers' Home): Gus Phillips (Oofty Gooft) 20th.

Items: The following professionals were in town this week—W. T. Duncan, agent Oofty Gooft; C. W. Pringle, agent Sprague's Georgia Minstrels; J. B. Gayler, agent W. W. Cole's Circus; Edward Tinkham, agent W. C. Coup's United Monster Shows.—The variety show of Reed Brothers is doing a large business.

SANDUSKY.

Opera House: Richmond and Von Boyle in Our Candidate 14th to a small audience. The long-looked for Mary Anderson appears 17th in Ingomar. The box-sheet indicates a packed house.

Fisher's Hall: Bradel's Comedy co. (German) in Quicksilver 13th; large attendance.

Items: Tony Denier's Humpty Dumpty co. May 1; Frederick Paulding May 8; W. C. Coup's Circus 27th. Miles' Juvenile Opera co. played at Norwalk April 9.—Excursion trains will be run for Mary Anderson from adjoining towns.

SPRINGFIELD.

Black's: Sprague's Georgia Minstrels 14th to a fair house. First-class entertainment.

Items: Coup's Circus and Menagerie heavily billed for 27th; 30th, D'Oyly Carte's Opera co. in Pirates of Penzance.—C. W. Pringle, general agent Sprague's Minstrels, was in the city Wednesday, and reports business with his co. as being unusually good.—Harry Cordova, contracting agent for Coup's Circus, was in town Tuesday making the necessary arrangements for the 27th.

TOLEDO.

Wheeler's Opera House: Pat Rooney's Star comb. appeared 15th, to good house, and gave a fair performance. Booked: Queen's Evidence co. 19th, 20th; Rice's Evangeline comb. 21st; Collier's New York comb. May 7 and 8; Carncross' Minstrels May 14 and 15; Joe Emmet 31st.

Adelphi: Closed at present.

Comique: Under management of Col. Edwards is doing moderate business. No change in the co.

CANTON.

15th, Mary Anderson, in Evadne, drew a crowded house. Everybody highly pleased with star and co. Coming: Our Goblins 27th; Tony Denier 29th.

Item: Canton is embraced in Hanna's (Euclid Avenue Opera House) Northern Ohio Circuit.

CHILLICOTHE.

Masonic Hall: Sprague's Georgia Minstrels are billed for 22d. Oofty Gooft's New York comb. in Under the Gaslight 23d.

Clough's Opera House: 14th, Anna Dickinson to a fair-sized audience. Coming: Mitchell's Pleasure Party May 5.

MASSILLON.

Bucher's Opera House: A large and select audience greeted Mary Anderson as Julia in The Hunchback 14th. Her part was of course excellent, and the support above the average. Coming: 16th, Richmond and Von Boyle comb. in Our Candidate.

AKRON.

Academy of Music: 14th, Pat. Rooney's comb. to a very large house. Entertainment first-class, each performer being an artist. Nothing next week.

YOUNGSTOWN.

Opera House: Graves-Boniface comb. changed dates to 16th and 17th; 19th, Power's Comedy co. in Dr. Clyde; 20th, Galley Slave.

Indiana.

INDIANAPOLIS.

Dickson's Grand Opera House: Will Gillette, as The Professor, played a week to large houses, and will profit by the week's engagement to the extent of $1,000 to $1,200. This comedy no doubt will prove one of the ruling sensations of the day. There exists something pronounced in the construction of the drama, the touches being quiet, unobstrusive and simple, and wholly free from any taint of vulgarity. To the college youth it is a reminiscence of the past, presenting vivid pictures of college life, and "hazy" situations are brought to light. The support is equal to the average. The Tyrolean songs of Miss Winner are good, and Miss Leonard's acting in the moonlight scene by the brook is characterized by a bewitching naivete which captivates the most critical. The co. left for New York on the 18th, at 4 a. m. Booked: 19th, 20th and 24th, Janauschek; 20th, Coup's Circus; May 3, Sells Bros.' Circus; May 8, Cole's Circus.

EVANSVILLE.

Rice's Evangeline comb. 15th to big house, notwithstanding heavy rain. The Big Four Minstrels had a fine audience 16th. When near the close of the performance, and after Theo. Jackson (the interlocutor) had made a little speech to the audience thanking them for their attendance, as he was about to retire from the stage he was met by Harry C. Higgins of this city, who presented Jackson with a beautiful gold-headed cane as a token of esteem and admiration as an artist and gentleman. Jackson was completely taken by surprise, but finally managed to return his thanks in a neat and appropriate response. Jackson played at the Apollo Theatre here all last season, and is a great favorite in Evansville. The Apollo Theatre will open on the 10th. Haverly's Juvenile Pinafore co. will appear 21st. Cole's Circus comes May 5.

TERRE HAUTE.

Opera House: Milton Nobles, supported by his powerful comedy comb., presented The Phœnix to a fair but appreciative audi-

ence, 14th. This was Mr. Nobles' first visit to this city, and he deserved a better house. The acting of the co. was without a fault, and should they return again they will meet with a hearty welcome. Harry Weber's Nip and Tuck comb. played 16th to a fair house; audience was well pleased. Rice's Evangeline troupe will appear 17th. 22d, Haverly's Juvenile Opera co. will return and present Pinafore.

Item: W. C. Coup's show will be here 21st, and Sells Bros. billed for May 1.

RICHMOND.

Phillips' Opera House: Oliver Doud Byron presented his old stand-by, Across the Continent, to a fair audience, 12th. Support first-class. The specialties of Joe Banks and John Pendy were uproariously received.

Items: Will E. Leifer arrived home last week, his engagement for this season having terminated.—The Grand Opera House will be sold the 30th to the highest bidder, under foreclosure.—John M. McDowall, agent Sells Bros.' Circus, was reconnoitering about town last week.

FORT WAYNE.

Olympic: This variety house re-opens for the Summer season 19th under management of the lessee, W. H. Morris. The Yankee Robinson comb. in the play entitled F. F. V.'s (First Families of Vermont and Virginia) are booked for the first week.

Items: Charles Madden left yesterday to join the Hunting & Hilliard Circus at Monticello, Iowa.—At Grand Opera House the Rice Evangeline comb. 20th.—Hon. Elihu B. Washburne delivers his lecture on the Siege of Paris at the Opera House 24th.

KOKOMO.

Sells Bros.' Circus will unfold canvas here May 6. Hall amusements are very dull at present, there not having been anything for several weeks past. John Dillon will be here 27th, and Billy McAllister's Minstrels May 3.

CRAWFORDSVILLE.

McAllister's Minstrels booked for the 29th, at Opera House. Oofty Goofty played to big business at Opera House 14th.

LAFAYETTE.

Oofty Gooft comb. 13th, to fair house; very light support; Fred Paulding, 17th; Sells Bros.' and Coup's circuses are both billed.

Kentucky.

LOUISVILLE.

Macauley's: A large and well pleased audience was in attendance on Tuesday evening, when Clinton Hall's Strategists opened a short engagement. The co. is really a very fine one, and succeeded in not only drawing but pleasing large audiences during the remainder of the week. This party is quite small, only seven or eight people appearing; but it consists of fine talent, such as is rarely seen in cos. of the comedy order. The acting of Clinton Hall may be worthy of more than passing notice, as it is seldom an actor is seen who appears as perfectly at home and as easy in his manner as this gentleman. The party has made in their short visit a host of friends in Louisville, who wish them good luck and a speedy return. 19th, for one week, we have D'Oyly Carte's Pirates of Penzance Co. No. 2, to be followed by Power's Dr. Clyde party.

Standard: The doors of this beautiful little variety theatre were thrown open to the public on the 12th, and the capacity of the building was severely tested. Throughout the week business continued good, and Manager St. Clair has every reason to feel sanguine at the outlook. The following names were on the opening bill: Prof. Nickle, Hawkins and Kelley, Hughes and Collins, Dollie Sharp, Sam Lang, Grace Garland, Red Je Alma and Charles W. Young. Opening 19th: The Harts (Dan and Gussie) and Baby Hart, Lottie Winnett, Annie Raymond and Tommy Adams. Retained: Hughes and Collins, Hawkins and Kelly, Charles W. Young, Red Je Alma, Sam Lang and Dollie Sharp.

Knickerbocker: No matter how strong or numerous the attractions, this house always holds its own. No week of the season has shown more money for the management than the one just closed. The past week: Cogill Bros., Jennie Southern, J. L. Manning, Ophelia Starr, Sage Richardson, John A. Toole, Maurice and Ryan, John B. Wills, May Adams and Julia Walcott. Open 19th: Foley and Waters, Mr. and Mrs. Fred McAvoy, James Green, McAvoy and Rodgers and Jess and Wade, with the following people retained: Sage Richardson, John A. Toole and Ophelia Starr.

Metropolitan: This theatre has enjoyed its usual good business during the past week. New arrivals 19th: The DeVoy Sisters, John Cooper, Stella Cooper, the Lawrence Sisters, Laura Bennett, Capitola De Forrest, Sam Cale and Dan Powers.

Items: Old Library Hall has been leased for next season, and will be known hereafter as the Louisville Opera House. The place at present is in a miserable condition, and it is estimated by those who are supposed to know that it will cost at the least calculation not less than $5,000 to place it in repair. The house has never been popular, and never will be.—Macauley's beautiful theatre, the only first-class house in the city, is very popular with the ladies, and it will be an utter impossibility to attract them from this resort. Macauley has the run for first class people, and combs. visiting this city will find very poor pasturage outside of it.—The Big Four Minstrels are booked at Library Hall 21st, 22d. They are big favorites, and will do a large business.—Laura Bennett and Capitola De Forrest were booked for the opening bill at the Standard, but on their arrival demanded half of their salary in advance, which Manager St. Clair refused to concede, and, in order to cause him severe annoyance, they went to the Metropolitan instead.—Col. W. D. Barnes, the traveling correspondent of the now defunct Philadelphia Programme, was in the city during the past week. While here he entertained his many friends at the Galt House.

LEXINGTON.

Big Four Minstrels, handsomely billed for 24th. Booked: Mrs. Scott-Siddons, 29th; McCullough, 30th and May 1; Fred Paulding, 26th, 27th.

Item: A new opera house is to be built at Paris, a small town near here.

OWENSBORO.

Hall's Opera House: The Big Four Minstrels 17th, to a crowded house. Entertainment first-class, and well received.

Item: The Payson English Opera co. will appear at Mendelssohn Hall May 17.

Louisiana.

NEW ORLEANS.

Haverly's Juvenile Opera co. closed their week at the Academy on Sunday, 11th, having played to a large week's business, and leaving behind a fine reputation. There were many regrets that the engagement could not be prolonged. This co. of charming young artists, under the proprietorship of J. H. Haverly, management of C. E. Blanchett, and business management of Charles McCeachy, is the best dessiplined organization that has visited our city this season. George H. Cassidy's Dramatic co., with Mr. Daly's comedy An Arabian Night, opened at the Academy 12th, and have crowded the house nightly. Both the co. and play caught the audience on the first night. Next week will close the season of amusements in this city, with Agnes Herndon and a dramatic co. at the Academy. Manager Bidwell says this has been the most successful season he has had in ten years. Hall's Theatre closed last week with The Pirates. A benefit was given at the St. Charles on the 7th for the Irish Relief Fund. The free use of the theatre was given by David Bidwell. The entertainment was a concert by amateurs. The amount realized has not yet been made public, but it must have been very large, as the house was crowded.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell managers): Soderer and Ball Art Illustrations 12th (London), 13th (Italy), 14th (Paris), 15th (Germany), to rather light business. These illustrations are not only instructive and entertaining, but thoroughly enjoyable, the views comprising all points of note in the various cities illustrated. Booked: Kate Claxton 23d in Two Orphans; Dickie Lingard 30th and May 1; original Galley Slave May 3.

Durley Hall: 12th, Big Four Minstrels to good house; 14th Frederick Paulding in Hamlet. The attendance was not such as the rendition of the play merited. Mr. Paulding certainly exhibited very fine conception in his part, yet perhaps lacking force. Booked: John McCullough 17th, in Virginius.

QUINCY.

Jane Coombs in Engaged 13th, to good house. The Cheviot Hill of James Cooper, Simperson of Donald Robertson, and Minnie of Florence Roberts were worthy of the favors and appreciation shown them. Kate Claxton in Two Orphans 15th, to crowded house. The co. is a good one throughout, and gave the utmost satisfaction. Bartley Campbell's Galley Slave booked for 30th.

ROCKFORD.

The Florence Herbert Dramatic co. commenced a week's engagement here 12th, and are playing to good business. Miss Herbert is a very good actress, and is particularly strong in such roles as Miss Multon, Louise in Two Orphans, etc. Supported by a fair co. she gives a very enjoyable performance.

ROCK ISLAND.

Harper's Theatre: Fred Paulding in Merchant of Venice 12th; to good house. John McCullough 14th, fair biz. Campbell's Galley Slave co., with Maud Granger, to big house, 15th. Coming: Robson and Crane 21st; Hi Henry's Minstrels 22d; Collier's Union Square co. May 14; Haverly's Juvenile co. May 8; Lawrence Barrett 27th.

DANVILLE.

Lincoln Opera House: Big Four 13th, to small house; Fred Paulding, 15th; Milton Nobles in the Phœnix, 15th; Janauschek, 19th.

AURORA.

Opera House: Coming 19th, Frank Frayne in Mardo the Hunter.

Michigan.

DETROIT.

Whitney's Grand: Pat Rooney and his variety co. were the only attraction this past week. Of this company it is unnecessary to speak, so well-known is it in every city in the country as one of the best variety shows ever organized. Still, it might be made more attractive by changing its members occasionally. It's a mistake to take the same company with the same acts over the same route within the short period of a year. Rooney is inimitable, and deserves the favor with which all his sketches are received. Carter is sometimes too coarse in his banjo business. Morris and Fields are very funny. Jeppe and Fanny Delano are the sketch artists par excellence—always good. Lamont and Ducrow are too tedious in their Hottentots, and Wood and Beasley are fair performers, but their alleged puns (?) would stop a clock. Reynolds and Walling are the poorest team on the road. Walling ought to go it alone, as R. would spoil any sketch. The route ahead is through the State as follows: Flint, East Saginaw, Bay City, Lansing, Grand Rapids, and Jackson in order named. This week Anna Dickinson reads her tragedy, Aurelian, on Monday night. This play is said to possess remarkable merit, and was written for John McCullough. Thursday night will be occupied with a benefit to be given to Manager E. E. Kidder, a gentleman who has won more friends in the short period during which he has made this city his home than any other manager could have done. He deserves a most substantial benefit, and no doubt will receive it. Friday, and Saturday Sothern appears as Lord Dundreary and the Crushed Tragedian. Booked: Neil Burgess, Frank Mayo, Tourists, etc.

Detroit Opera House: Power's Paragon co. appeared to fair houses in Dr. Clyde, which made a hit. The chief part, that of Higgins, the Doctor's man, was finely acted by J. F. Ward, who showed unexpected abilities as a comedian. It was a quiet, effective piece of work, and won the approbation it richly deserved. The male portion of the co. is much stronger than the female. The only one of the latter really making a hit was Kate Singleton as Margaret. Messrs. Wooderson and Fitzgerald as Meeker and Totbury Simms, respectively, were worthy of praise. The co. is a complete one, and ought to be successful anywhere. This week Mary Anderson, the greatest American tragedienne without exception, will play a short engagement of three nights, presenting Ingomar, Evadne, and Love, the latter play having its first representation in this city, I think. Milnes Levick, her leading support, is popular here, and is an actor of great merit. The house will be crowded without a doubt. Thursday night the German co. will occupy the house, and the rest of the week it will be closed. Next week John McCullough in a round of his celebrated characters, and further on, Fun on the Bristol, Pirates, Royal Middy, etc.

Items: Manager Kidder carries from Detroit the best wishes of every theatre-goer who has visited Whitney's this season. He has been indefatigable in his efforts to obtain the best of everything, and, though starting in late, he presented attractions that did him honor. His affability, politeness, and gentlemanly bearing toward those whom business brought in close connection with him will always make him to be kindly remembered. He told me some days ago that in leaving Whitney's service he did so with regret, as his relations with that gentleman had been of the pleasantest character, and he had always found Whitney "better than his word" in every particular. Success to E. E. Kidder in whatever he undertakes in future is the sincere wish of the NEW YORK MIRROR's correspondent in Detroit.—Lawrence Barrett is now under engagement with C. J. Whitney, and George J. Common will start out Monday as advance agent for the tragedian.—Anna Dickinson appears under Whitney's management at Ann Arbor 20th; Flint 21st; Bay City 22d; East Saginaw 23d; Grand Rapids 24th; Lansing 26th; Battle Creek 27th; Kalamazoo 28th; Adrian 29th; Toledo 30th; Jackson May 1; Fort Wayne, Ind., 3d.

GRAND RAPIDS.

The past week has been an unusually quiet one in dramatic circles. The Opera House has been closed all week, with the exception of Thursday, when it was occupied by amateurs. Billed: 21st, John McCullough in Richard III.; 22d, E. A. Sothern as Dundreary; 23d, Pat Rooney; 24th, Anna Dickinson.

Smith's Opera House: Fair business during the past week. The new faces are: the Ordeys, Homer and Holly and Maud Morrissey.

KALAMAZOO.

Miles' Juvenile Opera co. 22d; Frederick Paulding and co. 23d and 24th; Our Girls Comedy co., with Helen Tracy as star, 27th.

MUSKEGON.

Coup's Circus comes May 8; Haverly's Colored Minstrels April 19; Miles' Juvenile Pinafore 20th; John McCullough 22d.

Wisconsin.

BELOIT.

Goodwin's Opera House: 14th, the Bristol Humorous comb. (John T. D. Bristol and wife), to poor house. Their selections were good and on the whole very well rendered. To have come before the people as amateurs they would have taken a high rank, but speaking of them professionally the least said the better. Nothing on the books.

Item: Burton Stanley (female impersonator), whom I mentioned last week as being in the city, has engaged with the Clement Brothers and Forrester troupe, who start out from here shortly, and of whom I shall write you more.

RACINE.

Temple of Honor Hall: Katie Putnam, supported by her own co., has written for dates. The NEW YORK MIRROR is for sale every Monday, at J. Ninger's.

MADISON.

Opera House: Pat Rooney and co. booked for May 5. Nothing booked for this month.

Iowa.

DUBUQUE.

Opera House: John McCullough came 12th to a large and enthusiastic audience, giving one of the finest entertainments Dubuque has witnessed in many a day. He is supported by a strong corps of artists. The house was packed to its utmost capacity with an enthusiastic audience 13th, the event of the closing of the Library Association's course of entertainments, by Bartley Campbell's melodrama of The Galley Slave, by Co. No. 1. The audience was taken by storm, the play being far superior to their expectations. The Association is to be congratulated on its success in securing a course of first-class entertainments.

CEDAR RAPIDS.

Opera House: Haverly's C. C. C. Pinafore 9th, good business. Will return in about two months in a new opera. Mendelssohn Quintette Club and Abbie Carrington 13th, to poor house. Bartley Campbell's Galley Slave will have good house 16th.

Item: Mr. Greene, proprietor of the present Opera House, will build a new and much larger one this season.

DAVENPORT.

Burtis' Opera House: John McCullough in Virginius, fair business, 13th. Should Mr. McCullough choose to visit Davenport again he will be welcomed by a full house. Bartley Campbell's Galley Slave Co. No. 1, to good house 14th. Robson and Crane 22d, with Our Bachelors. Fred Paulding in Hamlet, 28th. Haverly's Juvenile Pinafore co. May 4. Lawrence Barrett May 28, instead of April 28, as in last week's letter.

BURLINGTON.

Joseph Marston was in town last week, and had billed for Benjamin Cotton's co. when, just before leaving, he received a telegram from Benjamin to cancel—that the co. had put back to Chicago. Kate Claxton with those Orphans 19th.

Missouri.

ST. JOSEPH.

Tootle's Opera House: Rice Evangeline co. 9th and 10th, to good business; good show. Jane Coombs 14th, was a misunderstanding. They did not appear. Booked: 26th, Robson and Crane; 28th, Bartley Campbell's Galley Slave co.; May 19, Lawrence Barrett.

Comique: No changes of importance, although a change in the management is contemplated soon.

Items: Manager Crone at Tootle's Opera House informs me that he is in receipt of overtures from a manager representing a co. styled the Walters Dramatic comb., asking for dates for the production of The Banker's Daughter, but he declines to entertain them until he learns fully as to their right to the play. Would that all managers were as conscientious.—Welsh & Sands' Circus spread canvas here 15th.—The Great Inter-Ocean Railway Show 17th.

HANNIBAL.

Mozart Hall: 12th, Rice Evangeline comb. played to a large house. Although a very light entertainment, it pleased the crowd. Golden comb. 15th, 16th, to slim houses, the comb. being very poor.

Items: Jane Coombs and Kate Claxton combs. cancelled dates. Cause, too many attractions on hand.—Bartley Campbell's Galley Slave, 29th.

Kansas.

LEAVENWORTH.

New Opera House: A. C. Kendall, supported by a fair co., appeared 9th in Chimes of Normandy, and matinee 10th in Pinafore, and evening Joshua Whitcomb to good houses. C. L. Davis 12th to large audience; co. good. Jay Rial's co. played Uncle Tom's Cabin 16th and 17th and matinee to big business. Coming: Mendelssohn Quintette Club 19th; Bartley Campbell's Galley Slave co. 26th.

TOPEKA.

Frederick Paulding was here 2d and 3d. He is a fine young actor, but his support was somewhat under the average. Webb's New Orleans Minstrels 7th and 8th; show fair. The Fanny May Folly co., to excellent business, 13th; Rial's Uncle Tom 14th and 15th. They gave a good show. C. L. Davis is extensively billed for 17th. Sells Brothers have their paper up for the 20th. It is the finest up ever put up in the city.

Minnesota.

ST. PAUL.

Opera House: Bartley Campbell's Galley Slave co., under the management of Tracy Titus, presented the comedy drama of The Galley Slave three nights and matinee, 8th, 9th, 10th, to good houses, and met with an enthusiastic reception. The co. is a very evenly balanced one, and gives a smooth and finished performance. They gave great satisfaction. Maud Granger enacted the role of Cicely Blaine in a pleasing, spirited and finished manner, and was very effective in the emotional parts. She is gifted with rare personal charms, and dresses admirably. Signora Majeroni as Francesca Brabant was exceedingly good, and did some very impassioned acting, especially in the prison scene. The part of Psyche Gay was well sustained, in a sprightly, vivacious manner by Estelle Mortimer. Mrs. Louisa Morse's Mrs. Gay and Charlotte Neville's Nichette were very creditably given. Frank Evans as Sidney Norcott, J. J. Sullivan as Baron Le Bois, T. H. Burns as Franklin Fitts, and C. A. McManus as Oliver Oliphant, gave highly commendable and effective impersonations, eliciting great applause. The prison scene was rendered in a thrilling and effective manner, and the actors received an enthusiastic call before the curtain. 12th, Minna Wright's readings—a rare literary treat, and worthy of better patronage. Miss Wright possesses considerable dramatic talent, and great facility of expression; her voice is clear, sweet and well modulated, her manner perfectly easy. Without doubt she is destined to take a high rank as a reader and actress.

New York.

BROOKLYN.

Haverly's: The high estimation in which Fanny Davenport is held by Brooklyn amusement-seekers was most fully exemplified last week by the brilliant engagement she played at this house. Miss Davenport enacted six different characters during the week. Leah was given on Monday and Tuesday, and at the Saturday Matinee. Cymbeline constituted the attraction on Wednesday and Thursday; As you Like it for Friday, and London Assurance, supplemented with Oliver Twist, on Saturday night. An unusually large attendance of ladies greeted a matinee representation of Divorce on Wednesday. A more varied round of impersonating than Leah, Fanny Ten Eyck, Imogen, Rosalind, Lady Gay Spanker and Nancy Sykes all in one week, could not be well conceived, and goes but to show Miss Davenport's great versatility, and her thorough grasp upon the player's art. Her support was satisfactory and gave general satisfaction, Messrs. George DeVere, Edwin Price, and Miss Monk being especially noticeable for excellence. This week Denman Thompson makes his first appearance on this stage, and will here bring his starring tour to a close for this season. Joshua Whitcomb, after a week's sojourn, will hie from here to the Park Theatre, New York, where Mr. Abbey announces that he will be found for an indefinite period, so long as business shall remain good.

Park: John T. Raymond, who has always proven a drawing card in this city, was last week's attraction at this establishment, and realized for the management a very satisfactory business. Wolfert's Roost was given during the first half of the week, and Colonel Sellers throughout the remainder. The first named play, though a most charming dramatic idyl when viewed from the dollars and cents stand-point, is weak, and does not present a fraction of the draught power of Mark Twain's redoubtable hero. Notwithstanding the many times that Mr. Raymond has played this character, he was as full of vim in its enactment here as when I first saw him in it during its original at the New York Park in the fall of 1874. Affie Weaver, who was Colonel Sinn's leading lady during the season of 1877-78, played Laura Hawkins, and astonished her most ardent admirers by the great improvement she has since undergone. George Holland's Colonel Selby was the best interpretation of that character we have ever seen. his death-fall being a vividly realistic and startling study. This week Lawrence Barrett presents his classical creation of Yorick's Love.

Novelty: The lovers of good acting were afforded a fine opportunity to indulge their passion at this house last week, Messrs. Theall and Williams offering as their stellar attraction Lawrence Barrett, who rendered Hamlet on Monday and Wednesday evenings, and at the Saturday matinee; Richelieu on Tuesday and Thursday, and a double bill, comprising Shylock and David Garrick, on the last two nights of the week. The audiences were both large, fashionable and appreciative at each representation. This management, with their usual liberality, accorded Mr. Barrett an appropriate, tasteful and elaborate scenic setting and adjuncts, to each of his several plays. This week, Gus Williams as our German Senator asks for the suffrages of the people of the Eastern District.

Hyde & Behman's: Last week's bill comprised a minstrel first part, introducing fifteen people, Billy Barry (bones), Dave Oaks (tambo), and Cool White (interlocutor); followed by the La Rosa Brothers, gymnasts; Allie Drayton, sero-comic; Paddy and Ella Murphy, also Kelly and Ryan, Irish sketch artists; eight cloggists, late of the Megatherians, Hugh Fay and Jennie Satterlee in a sketch, The Way we Live, the whole terminating with the sketch of Harrigan's, so popular at the Theatre Comique last season, entitled The In-toe-natural Walking Match, which was exceedingly cleverly given, provoking fully as much merriment with its fresh local infusions, as when seen in New York. Business during the week, though, manifested a slight decrease from the customary standard.

Items: Edward S. Keys, treasurer of Haverly's in this city, will shortly terminate his relations with that house. He then goes West for the Summer, to look after Mr. Haverly's turf interests. Upon his return in the Fall, Mr. Keys will assume the business management of Haverly's Fifth Avenue Theatre.—Jennie Satterlee has replaced Fanny Herring at Hyde & Behman's. Miss Satterlee, who is a great favorite with the boys in this city, will remain at the Volk's until Tony Pastor returns to New York next Fall, when she will rejoin that gentleman's troupe for the season of 1880-81.—Ole Bull and Emma Thursby, under the direction of Maurice Strakosch and David Taylor, will concertize at the Academy of Music on April 26.—Edwin Booth, in order to gain a brief respite after his New York season of four weeks, has deferred his Brooklyn engagement, which was to have begun next Monday, until May 3.—Messrs. Rice and Nunnemacher will bring out The Pirates of Penzance at the Academy of Music on May 10. They will follow it with the Hearts of Oak comb.—A benefit to E. D. Gooding at the Brooklyn Opera House on Saturday night last, was the last performance that will take place within its walls. Its alteration for business purposes has already commenced.—At the Olympic last week Fanny Herring resumed her Old Bowery business, and appeared as Abdalla in The Forty Thieves. This week the indomitable Fanny is leading The Brigands of the Abruzzi on to glory.

SYRACUSE.

Wieting Opera House: Those artists of revelry who produce Fun on the Bristol failed to put in an appearance 12th and 13th. Although compelled to cancel the above dates, they promise to be here early in May. Gus Williams in Our German Senator 14th, to an average house. Hudson Liston as Judge Spruce, and Dora Stuart as Mrs. Dinkle, did some excellent acting, but the balance of the cast amounted to little. Rumor says Gus is to revise the play for next season. If so, John Rickaby, the gentlemanly manager of the co., will probably pull in a fortune, which he certainly deserves, for a more social or pleasant gentleman it is hard to find. 23d, Ideal Opera co. in Fatinitza.

Grand Opera House: A good-sized audience gathered on the 15th to witness the debut of Louise Burdic (a well-known young lady) as a Dramatic Reader. Miss Burdic is the first graduate of the Institute of this city, and as such is typical of the careful dramatic training bestowed by that school. 16th, 17th and matinee, the New York Criterion Comedy co. gave Freaks to woefully light business, which is to be regretted, for the comb. is an excellent one. The play is quite funny, and was admirably presented. De Wolf Hopper is a pleasing actor, while the artistic comedy of F. F. Mackay brought down the house. Louise Sylvester as Theodolinda Goldbun, a seven-act-tragedy authoress, did a delightful bit of acting. Her "make-up" was immense. A. H. Canby, who played Fred Mastic, is also a clever actor, and by the way, he is gifted with a large share of personal attractions. Helen Gardner, Mary Davenport and Emma Fellman were equally good in their respective parts. The only cause for regret is that the management should make a two-night stand (with three performances) of one piece. Nothing will be offered this week.

Items: The Democratic Bear-Garden Convention knocks things theatrical into a cocked hat this week.—A new exit is being added to Wieting Opera House.—All the Rage co. putting out paper for May 4.—Several new bill-boards are being added to the already large number around town.—Rice's Evangeline co. is coming.

KINGSTON.

Music Hall: Osborne Comedy co. performed 13th and 14th to poor houses. The performance was first-class in every particular. Mr. and Mrs. Henry Osborne in Kathleen Mavourneen and Ireland as It Is reminds me of the days when I used to occupy a gallery seat at the Old Metropolitan in the palmiest days of Barney Williams. Eager's Juvenile Pinafore billed for 20th, 21st. Anthony and Ellis' Uncle Tom's Cabin booked for May 8.

Crosby Opera House: Ralph Bingham, the Boy Orator, declaimed to a slim house 16th. He will declaim to another slim house at the Old Presbyterian Church 19th.

Sampson Opera House: Osborne Comedy co. performed to poor house 12th. Eager's Juvenile Pinafore 22d and 23d.

Maxwell Opera House (Saugerties): Osborne Comedy co. in Kathleen Mavourneen, to good house, 15th. Eager's Juvenile Pinafore 24th.

Items: Cornelius Burhaus, manager of Music Hall, Kingston, has at last brought down upon his head the wrath of the theatre-going people of Kingston for his niggardly treatment of Mr. Henry Osborne—by the way, one of nature's noblemen—in refusing him the courtesy due all who pretend to be gentlemen. I refrain from mentioning the act, as I fear it would do Mr. Osborne injury. But I wish to assure him that the people of Kingston look upon him as a gentleman, while they call Burhaus an ass. There is talk of a petition to the stockholders to have Burhaus removed from the management of the hall, as he has succeeded in making it so unpopular as to give it the name of the Showman's Doom. All the effect of trying to make a theatrical manager out of a coal and lumber dealer. I am sorry to say that there are many more just like Burhaus all over the country.

BUFFALO.

Academy of Music: Last week we had the Boston Ideal Opera co., Tuesday and Wednesday, in Fatinitza and The Sorcerer, before two of the largest and most elegant houses of the season—a strong argument in favor of a first-class comb., as this one is. They have, to satisfy the popular demand, consented to give one more representation of their opera of Fatinitza, and will appear at the Hall Thursday evening. Balance of the week we were favored with Jarrett and Rice's party in Fun on the Bristol. The piece is everything that the title indicates—fun, and full of it, from the first call of the curtain to the final drop. As for plot, that was evidently a secondary consideration with the author, but it gives a lot of very clever people an opportunity to display their talents, and a first-class variety performance, shorn of the usual vulgarity attending the major part of performances of this nature, is offered the audience, which they evidently appreciate to its fullest extent. It is to be hoped that this excellent troupe will favor us again ere long. For this week we are to have the popular Weathersby-Goodwin Froliques for first half, and Bartley Campbell's Galley Slave comb. the last. The following week's bookings are not yet announced. All the Rage will be presented the 5th, 6th, 7th and 8th of May.

Shelby's Adelphi: The enterprising manager has taken a new departure this week, introducing a novel minstrel scene with raised platform, with the stage beautifully set off with birds and flowers. The names announced are Howard and Sandford, Teutonic comedians; Gertie and Charlie Seamans, local sketches; Beula Merton, cornet soloist; the D'Alve Sisters, banjo soloists; Turner, Welch and Harris, negro specialists; Lillie Howard, vocalist, together with the popular stock co.

ROCHESTER.

Grand Opera House: The Boston Ideal co. appeared in Fatinitza 12th, to a crowded house and gave great satisfaction; 13th and 14th, The Criterion Comedy co. in Freaks to medium business. Gus Williams and co. presented Our German Senator 15th, 16th and 17th to light houses. The performance was first-class. There have been several changes in the play since it was last produced here, and a telephone introduced in the second act afforded a great deal of amusement. Weathersby-Goodwin Froliques in Hobbies 22d.

Corinthian Academy of Music: J. K. Emmet and co. in Fritz in Ireland during week ending 17th, to packed houses. Mr. Emmet is to be congratulated on the most successful engagement ever played in this city. The piece is too well known to need any extended notice, and it affords Mr. Emmet ample opportunity to appear in his specialties, which never fail to please the audience. Josefly, pianist, 21st; Buffalo Bill and co. will appear in his Buffalo Bill at Bay 22d, 23d and 24th.

Items: Signor Liberati, soloist, is to appear at the Philharmonic Concert 29th.—

THE MIRROR representative hereby thanks genial George B. Montgomery, treasurer of Corinthian Academy, for courtesies extended. George is very popular with our amusement-going people.

ALBANY.

Leland Opera House: 15th, the Florences for three nights and matinee, presenting, Mighty Dollar, A Million, and Ticket-of-leave Man. This genial couple are great favorites here, and notwithstanding the inclemency of the weather during their visit, they drew large houses. The new play, A Million, introduces Mr. Florence in a character to which he is admirably fitted. His impersonation of Adolf Opstein is delightfully droll, and withal natural. Mrs. Florence has but little to do in the play but to display a gorgeous wardrobe, which she does very successfully. The supporting co. was only fair. 19th, Maggie Mitchell, one week. 26th, Rice's Surprise Party.

Martin Opera House: Tony Pastor came 12th and 13th, and brought with him the best variety co. that has appeared here in a long time, all the performers being first class, and giving the best of satisfaction to the large audiences. 16th and 17th, Buffalo Bill, in Buffalo Bill at Bay. Business very large.

Tweddle Hall: 20th, Clara M. Spence, of this city, in readings. Miss Spence recently made a very successful debut in New York. She was assisted on this occasion by Henrietta Beebe, soprano, and Jasper Monroe, violinist. 23d, the Weathersby-Goodwin co. in Hobbies.

TROY.

Griswold Opera House: The Jarrett and Rice co. appeared 12th in Fun on the Bristol, to a full house, being the occasion of a benefit to W. D. Van Arwane, the retiring manager of the Griswold. The following are booked: 19th, W. J. and Mrs. Florence in Mighty Dollar; 23d, All the Rage; 24th, Weathersby-Goodwin Froliques in Hobbies.

Rand's Opera House: 15th, Buffalo Bill and co. presented Col. Ingraham's new play, Buffalo Bill at Bay, to one of the largest houses of the season. 19th, the French troupe present Felix Pontie La Marseillaise. On the 23d, the Grand Central co. appear in a local drama, The Duke de Oneil.

Music Hall: 23d, Joseffy appears in operatic concert.

Grand Central Theatre: The new comers are the Moore Sisters, Saville and Byrne, Ada Page and Pete Sexton, Harry and Emma Budworth remain another week, also Clooney and Ryan. Business continues good.

AUBURN.

Academy of Music: 12th, Gus Williams and co. in Our German Senator, to fair house. The entertainment was amusing, but to one who has seen Gus in some of his old time specialties, he did not appear natural. 15th, Criterion Comedy co. in Freaks, to slim house. Performance very fine. According to our local paper and the town talk, we are going to have a new place of amusement, but I will wait for something more definite before further discussing it. Coming: April 17, Mitchell's Pleasant Party; 26th, Buffalo Bill; 28th, Joe Murphy; 29th, Tony Denier's H. D. co. Remenyi, the famous violinist, and Bartley Campbell's Galley Slave co. have written for dates.

UTICA.

Opera House: Abbey's Humpty Dumpty and Spanish Students 12th, played to a large and appreciative audience. The Students were especially well received. Gus Williams as Our German Senator did not receive as many tickets or votes as he deserved, 13th, but gave a very enjoyable entertainment. Jarrett & Rice's Fun on the Bristol party played here 14th, to a large and highly pleased audience. 22d, Boston Ideal co. in Fatinitza. 24th, J. M. Hill's All the Rage.

JAMESTOWN.

Allen's Opera House: The Anna Hotchkin Prodigies, billed for 12th and 13th, failed to put in an appearance, and nothing has been on the boards this week save amateur entertainments. 19th, Prof. J. B. Roberts of Philadelphia, assisted by his class in elocution (including some of the leading amateurs of the city), will present Hamlet, Mr. Roberts assuming the leading role.

LOCKPORT.

Hodge Opera House: 12th and 13th, Annie Ward Tiffany in Child-Stealer, to fair business, giving good satisfaction; 16th, Boston Ideal Opera troupe in Fatinitza, to fair house. Second appearance in same opera, together with bad weather, affected house somewhat. May 4, Hill's All The Rage.

HORNELLSVILLE.

Mitchell's Pleasure Party in Our Goblins neatly billed for 21st. Tony Denier's Humpty Dumpty co. billed for 23d. Both may well expect large houses. Buffalo Bill's co. is coming May 5.

OSWEGO.

No amusements the past week. 19th, return of Our Goblins; 30th, Tony Denier's Humpty Dumpty, including George H. Adams.

OWEGO.

The Ashtons came 15th and 16th, to poor business. They deserved better. Tony Denier's Humpty Dumpty co. 21st.

BINGHAMTON.

Booked: Tony Denier's Pantomine troupe 20th.

Rhode Island.

PROVIDENCE.

Opera House: The always-welcome Boston Museum co. appeared 12th, 13th, 14th, to real good business, in My Uncle's Will and A Silver Spoon first two nights, and 14th the new play, Midsummer Madness, was given. Of the play, little can be said in its favor; of the acting, a great deal of praise is due each participator. Col. Robert Ingersoll lectured 15th before a very large audience. 16th, 17th, M. B. Leavitt brought a first-rate show under the name of Rentz-Santley Minstrels. The afterpiece, Penn's Aunts Among the Pirates, was a tip-top burlesque, well played and well sung; business large. 19th, for one week, we are to have the genuine Pirates of Penzance, with the same co. that played it at the Fifth Avenue Theatre, New York. Large business is assured.

Low's Opera House: Mr. and Mrs. Florence played here two nights of last week. Mighty Dollar and their new play, A Million, were given. The house was closed the remainder of week; but will open 19th, for Joaquin Miller's new play, Home, Sweet Home, with J. B. Studley, Nelson Decker, Nard Almayne and others in the cast.

Theatre Comique: This house is hardly large enough to accommodate the crowds that go to see the fine show the managers are giving. This week, Harley Merry and Adelaide Roselle will appear in Harley Merry's Argonauts of '49 for the afterpiece. Other new comers are: Prof. Micab, fire king; the Etzeltine Sisters, Josie Brittan, Mattie Wilson and Tillie Antonio.

WOONSOCKET.

Music Hall: Manager Horton takes his annual benefit 20th, presenting All the Rage. He is sure of a packed house. Booked: Berger Family and Sol Smith Russell May 3. Hart's Variety co. cancelled.

NEWPORT.

Bull's Opera House: Rentz-Santley troupe appeared befora a large audience, 6th; the audience were somewhat disappointed by the absence of Lew Benedict.

Connecticut.

HARTFORD.

Roberts' Opera House: On Tuesday evening "A" Co. of Pirates appeared at this house; the doors opening to standing room only. The show had been worked up the best of any this season, and the people came prepared for something grand and wonderful, but many left the house at the close disappointed, not that the co. did not perform well, not that the promises in regard to scenery and costumes had not been fulfilled, but there was a something lacking. The critics here on the various papers differed as much in their views as the general public, and yet all expressed this feeling of a lack. There are some splendid bits of music, some grand choruses and many funny situations, but the opera does not satisfy. It will never meet with the popularity of Pinafore, and it falls short of Fatinitza in plot and action, so that one can say it is not the thing. Another representation and more familiarity may remove some of this feeling, but I know I speak the sentiments of a majority of those who witnessed its first representation here. On Saturday night Barney Macauley played Uncle Dan'l to a very light house. Hartford is a good place to stay away from on Saturday nights, and Macauley's experience is only another proof added to this fact. This week the Criterion co. in Freaks is the only attraction billed. Romeo and Juliet were massacred by an amateur co. on Friday evening in the presence of a very small and select audience. It is to be hoped this will be the last effort in this direction.

New National Theatre: Business has been very good and show fair. The greater portion of Hopkins and Morrow's stock people closed 17th, ond we part with some of them with regret. In a future letter I will particularize more in regard to some of them. Robert V. Ferguson and Saline Mason to Springfield; Tillie Antonio, Etzeltime Sisters, Harry Brown, and Rel Mead to Providence; Bob Allen to Boston; Minnie Lawton and Tom Sayers to New York. New people: Richmond Sisters, Larry Tooley, Ella Mayo, Prof. Naoni, Ida Morris, and the Hennessey's. Manager Newton is to be the recipient of a benefit on Saturday, matinee and evening, and will present a number of additional attractions.

NEW HAVEN.

Grand Opera House: The Pirates of Penzance gave two performances 17th, to packed houses. The audiences received the operetta with open arms, demanding numerous repetitions. 19th is held for the Kate Girard comb. in London Assurance. Tony Pastor's co. booked 21st. Mme. Rentz's Vienna Orchestra 24th. Col. Robert G. Ingersoll lectures 25th.

Coe's Opera House: Barney Macauley's co. drew fair houses 9th and 10th. The Hyers Sisters comb. gave three performances to good business 14th and 15th. This co. may well be called the Ideal Uncle Tom's Cabin troupe, it being the best we have seen for years. 17th, Den Thompson delighted two good houses with his unapproachable Uncle Josh.

Items: It was quite encouraging to have both of our opera houses well filled upon the same evening, as was the case 17th.—Rice's Surprise Party in Revels is booked at Coe's 22d.—The 26th is held for the New York Criterion Comedy co. at same house.

BRIDGEPORT.

Hawes' Opera House: 12th, Barney Macauley as Uncle Dan'l. The play has been altered considerably since its last production here, but not improved. 15th, Den Thompson was not greeted by a full house on his return visit. He advanced the price of his tickets twenty-five cents. On Friday evening a large and fashionable audience assembled to witness the first production in this city of The Pirates of Penzance. The cast, with two exceptions, was weak and inefficient. J. H. Ryley's Major-General is the exact counterpart of the famous Sir Joseph. His performance was very clever, but his singing was decidedly weak. The stage setting was fine, especially that in the second act—a ruined chapel by moonlight.

THOMPSONVILLE.

Franklin Hall: On Friday evening the Harry Clarke comb. made their first appearance in this hall, and drew an immense house. The co. consists of Messrs. Markham and Donnelly, Smith Bros., William Conway, Duane and Moran, E. E. Kirmore, W. D'Orsey and J. Mulligan, the genial Harry also appearing himself. The performance was a good one, and gave great satisfaction. We understand the co. will make a tour of the State during the Summer.

MERIDEN.

Wilcox Opera House: Chanfrau played Kit to a very light house 13th, owing probably to the stronger attractions following, which were Co. A, Pirates of Penzance, 14th, to a good house, but not a paying one for such a large co. Performance good. Barney Macauley was greeted with another good house 16th, and judging from the continuous shouts of laughter must have pleased everybody. Minnie Maddern as Clip was perfection.

WATERBURY.

City Hall: 12th, we had Hathaway and Pond's Pirates of Penzance co. They were greeted by a large audience. 14th, Barney Macauley, to good business. Tony Pastor is booked for 22d.

Comique: Business is good. Following is the co. this week: The Delmanings, the Three Franklyns, May Marshall, Carry Nuber and Johnny Ray.

DANBURY.

Opera House: Barney Macauley, 13th, to large and select audience. Gilbert and Sullivan's Pirates "A" co.; medium house. Booked: 26th, Agnes Wallace-Villa comb.; Milton Nobles, May 3.

Massachusetts.

HOLYOKE.

Buffalo Bill comb. presented Col. Prentiss Ingraham's new melodrama, Buffalo Bill at Bay, 13th, to crowded houses. In conversation with THE MIRROR representative Buffalo Bill said that from the Atlantic to the Pacific he had not found an opera house and hotel so admirably arranged as the Holyoke Opera House and Windsor Hotel adjoining. Mr. and Mrs. Florence presented Mighty Dollar, 14th, to fine business. "The member from the Cohosh district" was as good as ever, and the relict of the late Gen. G. added a liberal share of spice to the entertainment.

This week brings two as fine attractions as have visited us this season. The first is Barney Macauley as Uncle Dan'l, 20th. Every seat will be sold before opening the box-office. J. M. Hill's All the Rage comb., 22d, will also have a good house. Col. Bob Ingersoll lectures 23d on "What Must We Do to be Saved." Later Frank Mayo comes in Davy Crockett 26th; A. P. Burbank in readings 27th; San Francisco Minstrels May 1; Milton Nobles comb., A Man of the People, 4th; Maggie Mitchell in Little Barefoot 10th; John T. Raymond as Col. Sellers 13th.

SPRINGFIELD.

Buffalo Bill comb. 12th, to packed house. The fancy rifle-shooting by Mr. Cody was the best part of the play. Hyers Sisters' Uncle Tom's Cabin 17th, to large business. Louisa Hyers as Topsy and Sam Lucas as Uncle Tom were very good. The Hyers Sisters give a sacred concert Sunday, and will probably have a full house. Barney Macauley 21st; Tony Pastor 23d; Rice's Surprise Party 24th; Maggie Mitchell 29th; San Francisco Minstrels May 5.

Theatre Comique: Frank Jones and Alice Montague in their drama, The Black Hand, gave good satisfaction to good business. This week we have Rob Ferguson and Sallie Mason, May Diamond, William Burr, J. F. Sherry and Ida Forrester, with the regular stock.

New Olympic. Houses the past week have been good. Charles Redmond and Georgie Blake proved a good card, and are retained this week; also Sharpley and West. New faces: Morgan and Mullen, Maggie Murphy, Bobby Daily, Nellie Amond, McClane and Bryant.

CHELSEA.

Academy of Music: 10th, Little Zoe Tuttle and co. gave good performances to good houses, afternoon and evening. 12th and 13th, Miss Edith Stanmore, supported by Mr. D. Gilfeather and a weak co., presented Richelieu and Othello, the first to a poor and the latter to a fair house. On each occasion Mr. Gilfeather in the title role carried the weight of the piece, being in fact the star. He has natural power, but lacks artistic finish. 15th, a good concert was given by Edmonds' band previous to the Odd Fellows' ball. The concert introduced a novel feature in the fine whistling solos by Ella Chamberlin.

LOWELL.

Huntington Hall: 12th, Den Thompson as Josh Whitcomb to a large house. 17th, All the Rage.

Music Hall: 9th, Buffalo Bill to the largest house of the season. 10th, Boston Museum co. in Silver Spoon, to a well-filled house. Out of four shows booked for this week, only The Danites showed up. Ben Maginley, as the Judge, was well supported by Charles Chappelle, Frank Budworth, Sid Ellis, Bertha Welby and Gertie Johnson. Nothing booked for next week, as a six-day walking match will take place in the hall across the street. 26th, Tony Pastor. Maggie Mitchell is booked for an early appearance next month.

LYNN.

Amusement matters have been dull here the past week. The Academy of Music was opened 17th, by Harvey Blodgett of Boston, as a regular variety house. It may pay, but I rather think the citizens will petition that the license be revoked on account of the effect on the morals of the youth of the city. The announcements for Music Hall are: 19th, Rice's Surprise Party; 20th, Tony Pastor's co.; 26th, Barney Macauley's co. in Messenger from Jarvis Section; May 3, Maggie Mitchell.

TAUNTON.

Henderson and Crane's Great Dime Show played to big business all week. They gave one of the best variety shows that has been given here this season. Byron and Wilson in their high kicking, and Fred and Ida Mortimer in their character songs and sketches, were specially good. Booked: Norfolk Jubilee Singers in a sacred concert, Sunday evening, 18th; J. M. Hill's All the Rage, 19th; they are assured of a good house; Madame Duclos' Minstrels, 22d, 23d.

SALEM.

Mechanic Hall: Harry Bloodgood played here 12th, and Den Thompson 14th. The first drew not much of a house, but Thompson's audience was very satisfactory. The announcements are: 19th, Redparth and Brown's tableaux; 20th, Rice's Surprise Party.

HAVERHILL.

All the Rage co. 16th, and gave an exceedingly laughable and enjoyable entertainment to a full house. 28th, F. S. Chanfrau.

New Hampshire.

CONCORD.

White's Opera House: The presentation of The Danites by the Ben Maginley co. on the evening of the 15th was a disappointment to most of our play-goers. This was due mainly to the very unsatisfactory rendition of the two principal parts in the play, those of Sandy McGee and Billy Piper. Sid. R. Ellis in appearance and make-up was the very beau ideal of the big-hearted miner Sandy, but his voice is extremy husky and disagreeable, and elocution equally bad. Miss Bertha Welby as Billy Piper was amateurish and evidently unused to appearing in male attire. This will probably wear off; but so much of the success of the play depends upon these two parts, it is strange they should be intrusted to incompetent parties. Charles Chapelle as the Parson made the hit of the evening, and received considerable applause for his powerful impersonation of a powerful character. Miss Gertie Johnson as the Widder was a success, and will always be welcomed here as a favorite. Maginley's Judge was immense, and the Washee of Frank Budworth very funny, and the balance of the cast fair.

Items: There is nothing new to report in the way of bookings. The few entertainments announced at present will probably do well.—Frank Hayden, tenor of the Reeves Opera co., has recovered from the injuries he received by being thrown from the top of a stage coach, and has rejoined his co.

MANCHESTER.

Bloodgood's Minstrels failed to appear 14th, as advertised, and Maginley's Danites have changed date to 24th. Billed: Boston Museum co. 21st, in Silver Spoon. Booked: John T. Raymond May 14; Lotta, last of May. Annie Pixley, booked for 24th, has cancelled.

Maine.

PORTLAND.

Theatre: 15th, Boston Museum co. produced My Uncle's Will and Silver Spoon with the finish which characterizes every production of this co. They were greeted by two large and fashionable audiences. Booked: 21st, Frank S. Chanfrau in Kit; 30th and May 1, The Danites.

City Hall: 15th, Reeves' English Opera co. in Pinafore and Bells of Normandy before two large audiences. Both operas were finely rendered, and altogether the co. is a good one, though the management made the mistake of advertising fifteen or twenty people more than they had, and of announcing an orchestra, of which Reeves furnished six pieces and Chandler of Portland three, as Reeves' Celebrated Orchestra and Brass Band.

Music Hall: 15th, the Ideal Uncle Tom's Cabin co., two performances, to poor business. 16th and 17th, Hart's Variety co. gave a first class performance. Kate Castleton has a voice of remarkable sweetness. She sings with much expression, and gained favor with her audience. The other members of the co. were good, particularly Pell and Lewis in their drill, and Carroll in his songs and sayings. Business through the engagement was poor, and on Saturday (17th) at the matinee the audience was dismissed and money refunded.

New Jersey.

NEWARK.

Grand Opera House: Charotte Thompson 13th in East Lynne, to fair business. Fisk University Jubilee Singers 14th, to a good house. 16th, Abbey's Humpty Dumpty comb. played to an immense audience, completely filling the large auditorium. The show was unusually good, the scenery, costumes, etc., being far above the average. The Spanish Students created a genuine furore, and might have continued playing indefinitely had the audience alone been consulted. It is a cause for regret that the manager of the Students seems to imagine that "Babies on Our Block" and "Yankee Doodle" are the style of music most calculated to please audiences. The result of this impression was that out of five pieces played by them but one was worthy of their ability; the others sounding like a number of very good banjos excellently played. Booked: 21st and 22d, Princess Toto, under management of H. W. Montgomery.

Waldmann's Newark Opera House: 19th and week, C. W. Barry, in Broken Fetters, and specialty artists Louise Montague, Mlle. De Granville, Allie Drayton, Bobby Newcombe, McIntyre and Heath, Lizzie Daly, Raymond and Murphy.

Waldmann's New Theatre: 19th and week, an olio consisting of the following names: James S. Edwards, Senor Renrut, Katie Edwards, Mme. D'Omer, the Four Diamonds, Geo. Carny, Ada Newcombe, Russell Bros., Paul Hamlin, Nellie Germon, Adelaide J. Eaton and Harry Sinclair. Manager Waldmann has abolished smoking in his new, that is, the old Newark Opera House, thus affording an asylum for non-smokers, while for the accommodation of the others who take to the weed he offers the hospitality and attractions of his old—that is, his new theatre. In this wise he calculates to immesh both the sheep and the goats.

Library Hall: Booked, 21st, Kate Field in her Musical Monologue; 28th and 29th, McEvoy's Hibernicon.

Park Hall: 21st and 23d, A. P. Burbank in readings with musical accompaniments.

Item: Booth's Academy has suffered a relapse which has every appearance of proving fatal. The leader of the orchestra struck and on Saturday night they gave the farewell performance and closed with the customary adjunct of unliquidated scores. Two variety theatres would appear to be Newark's full capacity.

TRENTON.

Taylor Opera House: 14th, Sol Smith Russell and the Bergers made their second appearance here this season. The patronage, considering the great satisfaction they gave on their former visit, was not large. 17th, Abbey's Humpty Dumpty and Spanish Students gave us a real pantomime by a co. that thoroughly understood their business, which is saying a great deal for a pantomime. The audience was very large, and was kept in one continual roar of laughter, except when the Spanish Students held them with their delightful music. This week: 19th, Tony Pastor's Double co.; 21st, Fanny Davenport; 23d, Callender's Georgia Minstrels; 24th, Richmond and Von Boyle; 26th, Cooper, Bailey & Co.'s Great Circus; 29th, Carncross' Minstrels; May 6, Emma Abbott English Opera co.

Pennsylvania.

PHILADELPHIA.

Walnut: Tompkins and Hill's Boston Theatre co. commenced a two weeks' engagement on Monday, appearing before a full house in the great play of Drink. This piece was performed lately at the New National under the title of L'Assommoir by Daly's co. Its present production is superior in every respect, and is certain to prove a financial success. Keene as Coupeau displayed some fine acting, and deserves the reputation he has established in this character. The Gervaise of Rachel Noah was excellent, and, in fact, the entire co. were fully up to the standard. The wash-house scene is a master work of art, superior to anything of the kind ever witnessed in this city. May 3, Royal Middy.

Academy: Considering the seating capacity of this house, a large audience was present on Monday to witness Humpty Dumpty by Abbey's co. Beyond a doubt it is the most enjoyable and elaborate pantomimic performance ever presented in this city. Messrs. Frazer and Maffitt, the two clowns, afforded the audience uninterrupted amusement. The ballet, led by Bonfanti and Menzelli, was very fine indeed. In the olio part of the third act the Snow Brothers, Alfredi Valjean, the great Egyptian juggler, and Levantine, the equilibrist, execute some wonderful feats. The Spanish Students were heartily received in their musical melange. The co. will remain for two weeks, and are deserving of more than the ordinary patronage.

Park: The Bergers and Sol Smith Russell opened to a small but very appreciative audience on Monday. The troupe is composed of excellent artistes, but is smaller in number than when they appeared last season at the Arch. Miss Berger, the violinist and cornetist, is greatly missed. 26th, Annie Ward Tiffany.

Arch: Second and last week of The Banker's Daughter, to full houses. 26th, A Child of the State.

Chestnut: Boccaccio has entered upon its third week, to a fair audience.

Broad: Pinafore will sail another week. 22d, Manager J. F. Zimmerman receives a benefit, when Pinafore and The Pirates will be given; 26th, Hearts of Oak.

North Broad: Princess Toto, which has proven a decided success, is billed for one more week. The entire week is devoted to benefits for the principals of the co.

Wood's: The favorite Lillie Hinton appears this week in Frou-Frou and Led Astray. Hidden Hand is played at the daily matinees. The patronage is constantly improving.

New National: Aberle's variety troupe of New York appear this week. The opening night was a big success.

PITTSBURG.

Opera House: Bartley Campbell's Galley Slave played to very large business last week. It has not been many weeks since My Partner was given in this city, and it was but natural that at each of the performances last week comparisons should be drawn between that most admirable dramatic effort and the less famous Galley Slave. Though the play was most enthusiastically received, it was easily discerned that the impression created was most undoubtedly in favor of the former, and that the latter could not be compared to My Partner, either in dramatic power or literary worth. The performance scarcely merited the very flattering reception accorded it. There seemed to be a lack of harmony in the co., and in some instances apathy was exhibited. The male portion is quite as strong, if not stronger, than Co. No. 1, though the female portion will not bear competition therewith. Bartley himself was here during the entire week, and superintended the performances. Upon the opening night he was given a call, to which he gracefully responded. This week the Colville Folly co. 26th, Joseph K. Emmet.

Library Hall: The Gounod Club in Chimes of Normandy, 16th, 17th, was liberally patronized. This week Alice Oates' Opera co. 26th, Carncross' Minstrels. Pirates of Penzance, Co. "C," May 4, 5.

Williams' Academy: A well-arranged variety programme, interpreted by a fair co., succeeded in drawing good-sized audiences the past week. The co. for the present week includes: The three Ronaldos, Clark and Edwards, Bartlett Sisters, C. H. Stanley, Landis and Steele, Jennie Hughes, Martinetti troupe, Crumley and De Forrest, Milligan and Weaver, Harry Shay, T. F. Thomas and Lucy Clifton. 26th, the "K. H. K." comb.

Diamond Street Varieties: The Female Mastodonic Minstrels (though hardly so in point of numbers), in conjunction with a meritorious vaudeville performance, played to an average of good business last week. This week, Marking and Coleman, Charles and Jennie Reese, Everette and Daly, Frank and Fanny Davis, Jennie Farron, Maggie Christy and Charles Benedict.

Items: Hamilton Corbett will give a Scottish concert in the Lyceum 19th.—The Elks' benefit at the Opera House 15th, was well attended, some $500 having been cleared by the entertainment.—Oliver Doud Byron and co. passed through the city 14th, en route East. They close their season in New York May 1.—James L. Thayer will commence operations in this city May 1.—Robert Stickney will open here 26th.—J. N. Gotthold's reception, Monday night, was most enthusiastic.

DANVILLE.

Opera House: Our Boys, by Phila. Chestnut Street Theatre co., on 14th, to fair house. The acting of the co. was mediocre, and did not give satisfaction. A Celebrated Case by Collier's Union Square co. on 17th to a good house. The verdict of those present was that "it's the best co. that has favored Danville with their presence. Give us such cos. as this and we will give you good houses." The Troubadours are very finely billed for 22d, and will have a full house, as everybody says they are going to the pic-nic. Baird's New Orleans Minstrels changed dates from 16th to 24th, just in time to cut out Charlotte Thompson, who was anxious for that date. Abercrombie's Uncle Tom 29th, Buffalo Bill May 1.

Items: Your correspondent is under obligations to Henry Binckley, the gentlemanly representative of Manager Mishler in this part of his circuit. Mr. Binckley conducts his business in such a way as to make friends of all—enemies of none. The press of our place call him "Old Reliable," and speak of him in the highest terms.

BRADFORD.

Opera House: Mitchell's Pleasure Party in Our Goblins 22d; Alice Oates 26th and 27th; Buffalo Bill, May 7; Richmond and Von Boyle in Our Candidate first week in May; Lilliputian Opera co. May 18; Tony Denier's Humpty Dumpty, Tony Pastor's Variety co. and the Chanfraus booked. Wagner & Reis report that it is hard work to secure good combs. at the present time.

Theatre Comique: J. E. Bemis, proprietor of this house, is among the missing. He is charged with forging notes to the amount of $5,000. He is supposed to be in New York. The performers were cheated out of two weeks' salaries. It is expected that other parties will back up the house and set it running again.

LANCASTER.

Opera House: 15th, a large and very well pleased audience to witness the Kerry Gow by Joseph Murphy. The co. was managed by Mr. Mishler of Reading, who deserves much credit for playing none but the best cos. over his circuit. The McGibeny Family, whose concerts were attended by thousands of people during their week's stay here several months ago, return 19th, 20th, 21st. The Jubilee Singers are booked for the 22d; Carncross' Minstrels 23d; Collier's Celebrated Case co. 26th. Manager Barr of this city will bring the Emma Abbott Opera co. 27th.

EASTON.

Opera House: Collier's Union Square comb. gave A Celebrated Case to a good house, 12th. It was a first-class performance. 15th, Abbey's Humpty Dumpty co. performed to a tremendous house. If they ever return here they will be greeted with a still larger audience, if the house will hold any more. Their performance is conceded to be about the best of the kind ever given in our town. Booked: 19th, Fisk's University Jubilee Singers; 21st, Carncross' Minstrels; 27th, Salsbury's Troubadours.

ERIE.

Park Opera House: Pat Rooney and his Star comb. 13th, to large house, and gave good show. The Boston Ideal Opera co. followed 15th, giving the first production of Gilbert and Sullivan's Sorcerer to an Erie audience. The characters were well assumed, and the singers in excellent voice. The audience was large and appreciative, and loud in applause. Booked for this week are Bartley Campbell's Galley Slave Co. No. 2, 21st, and Tony Denier's Humpty Dumpty co. 24th.

WILKESBARRE.

Abbey's Humpty Dumpty and Spanish Students 13th to good business. They appeared to give general satisfaction, a great many of the mechanical effects being entirely new here. The Students were enthusiastically encored. The following will fill up the balance of the month: Charlotte Thompson 19th and 20th; Salsbury's Troubadours 23d; Joseph Murphy 24th; Howorth's Hibernica 27th and 28th; Emma Abbott Opera co. 29th; Buffalo Bill 30th.

READING.

Grand Opera House: Booked: North Broad Street (Phila.) Theatre co. in Princess Toto, 19th; 20th, Salsbury's Troubadours; 21st, Richmond and Von Boyle in Our Candidate.

Academy of Music: 13th, Collier's Union Square co. gave Celebrated Case to a good house; 17th, Oliver Doud Byron played to full house. Booked: Joseph Murphy, 19th; 21st, Fisk's Jubilee Singers; 22d, Carncross' Minstrels.

HARRISBURG.

Our Boys 15th, to a delighted audience. Booked: Our Candidate 20th; Carncross' Minstrels 24th; Emma Abbott in Paul and Virginia 26th.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Time all filled for the present season. Ready to negotiate for Season 1880 81.

Windsor Theatre.

Late Stadt, Bowery, below Canal Street.
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OLIVER DOUD BYRON
and his Mammoth Combination, in the Sensational Drama,

ACROSS THE CONTINENT.

Introducing in the great Concert Scene,
JOE H. BANKS, JOHN PENDY,
CHARLES A. GARDNER,
with the latest musical sensation,
THE SKIDS ARE OUT TO-DAY.

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J. H. HAVERLY.....Proprietor and Manager.

POSITIVELY LAST TWO WEEKS

OF THE

GREAT COMEDY SUCCESS

of the season, which is only withdrawn in consequence of prior engagements.

TWELVE MORE EVENING PERFORMANCES

AND

FOUR MORE MATINEES OF
MR. NEIL BURGESS
in Petroleum V. Nasby's Farcical Comedy,
WIDOW BEDOTT.

Matinee Wednesday and Saturday at 2 P. M.

MONDAY, May 3—First Appearance at this Theatre of
THE GREAT AND ONLY HERRMANN,
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Aberle's New Theatre.

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The Greatest Bill of the Season. Produced at a cost of over $10,000 the Grand Spectacular Burlesque Extravaganza, GENERAL GRANT'S TRIP AROUND THE WORLD. Nothing like it ever produced in this city.
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THE LONDON MUSIC HALL OF AMERICA.
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Strictly first-class VARIETY talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

The Close of the Season.

The season is virtually over, almost all the managers having decided to take in sail and make things snug and ship-shape before the Coney Island and Long Branch opposition begins. Col. Mapleson's magnificent opera troupe—the best that has ever been heard in this country—sailed last Saturday for England. The Union Square is playing its supplementary season with My Partner. The season at Daly's Theatre is advertised to end on the first of May, and the Salsbury Troubadours will follow for the Summer. The Widow Bedott season at Haverly's will close at about the same time, Herrmann the Magician succeeding the famous Widow. Lotta has only a week more at the Park and Edwin Booth at Booth's, Den Thompson taking the place of "the dramatic cocktail" and Miss Neilson playing her farewell to America at "the home of the legitimate." The M'liss combination at the Standard will give way to the lighter fun and frolic of Nat Goodwin's Hobbies. Tony Pastor is already off on the road. Mr. John T. Raymond has begun his farewell engagement at the Grand Opera House, preparatory to his departure for England, whither the Mastodon Minstrels from Niblo's will follow him. Hearts of Oak has had enough of the Fifth Avenue, and Mr. Joe Polk will introduce A Gentleman from Nevada for the gauzy Summer audiences. The San Francisco Minstrels are packing up the banjos and the bones ready to leave for New England next Sunday. Whether Wallack will linger long with us will depend upon the drawing power of A Child of the State, which cannot be determined for another week. Mayo's Olympic, which used to be a dry-goods theatre in Laura Keene's time, will soon be transformed into dry-goods stores under the magic of a Rothschild. In brief, by moving time, all the theatrical companies, except those on the East-side and the two to which we shall presently refer, will be on the move.

The two theatres which will remain with us and retain their stock attractions are the Madison Square and the Theatre Comique (Harrigan and Hart's)—one up town and one down town—and it is worth while for the other managers to drop in it at these two most successful houses and study the secret of their success. Both are admirably managed and thoroughly advertised, but they are alike in nothing else. The Madison Square is the most elegant theatre in the world; the Theatre Comique, although it is sufficiently comfortable, has not the slightest pretensions to elegance. The Madison Square has a double stage on which the most elaborate scenes can be changed in two minutes; the stage of the Theatre Comique is so small that a change of scene is really a wonder of stage-management. The Madison Square has a system of stage ventilation which keeps the air pure and cool; the Theatre Comique is warm and perspiratory on the coldest night in winter. The Madison Square is the highest priced theatre in the city; the Theatre Comique prides itself upon the most popular prices—seventy-five cents for an orchestra chair, and thirty-five for a seat in the dress-circle. The play at the Madison Square is a pathetic story of domestic life in England; that at the Theatre Comique is a rollicking local burlesque upon Irish, Dutch and African life in New York, ranging from the Fifth avenue to Mulligan Alley. The Madison Square has only been opened about eighty nights; the Theatre Comique has continued its present success for three consecutive seasons. The Madison Square is patronized by the elite of the metropolis and has no accommodation for the gallery boys; the Theatre Comique is crowded with swells from the clubs, belles from Murray Hill, family parties from the East-side and newsboys and bootblacks from everywhere. Yet these two theatres, so different in every detail, have been the most continuously prosperous this season of any in the city, although they may have been equalled at times by the Pirates of Penzance furore at the Fifth Avenue, or by Haverly's splendid triumphs at the old Lyceum and at Niblo's.

What is the secret of this success? What has enabled the Madison Square to defy the competition of the opera, and the Theatre Comique to stand up against the opposition of the walking match and the circus, when all the other theatres in town felt the effects of these drains upon the public pocket? What makes both the Madison Square and the Theatre Comique solid now when all the other theatres are preparing to close their seasons or change their bills? We pause for a reply and advise all our professional readers to go and study out this dramatic 15-13-14 puzzle. Let us see who will find an explanation that will fit both theatres when both are so entirely different from each other. There is a fortune on hand for the manager who solves the problem, and it is a good puzzle to work at now that we are nearing the close of the season.

Byrne On His Oath.

It is our invariable practice to refrain from any comment upon a trial while in progress, and hence we have refrained from expressing any opinion in regard to the case now pending before Judge Larremore, in which Josh Hart, his lawyer and his tool are charged with conspiring against Mrs. Laura E. Byrne to deprive her of her property by a false and fraudulent bill of sale. This trial, which we have reported in full, will be concluded this week, the Judge having declared his intention of permitting no more adjournments. It is promised that Josh Hart shall take the stand in his own defence, and as Mrs. Hart-Maddox and Alpha the Adulteress have also been subpœnaed, the bottom facts of the case will doubtless be developed under the able handling of Messers. Townsend and Weed and ex-Judge Dittenhoefer.

It is worthy of notice, however, as a proof of the contempt in which the whole Hart-Byrne gang are held by the press of New York, that not a single daily journal, except the Tribune (which prides itself upon the fullness of its city news), has so much as mentioned this case for fear of giving an advertisement to the disreputable sheet which is the object of the suit. Although the case is, on its face, of considerable importance, embracing the proprietorship of a paper, a charge of conspiracy between three men against a woman and an accusation of bad faith on the part of a lawyer which, if proven, will throw him over the bar, and although this civil suit, which ever way it is decided, must ultimately lead to criminal prosecutions, yet the daily papers prefer to ignore it rather than run the risk of giving any further publicity to the gang who have so long disgraced and domineered the profession. We can appreciate this feeling, although we cannot sympathize with it. Hart and his colleagues have lost no opportunity of abusing the editor of the Herald, going so far as to accuse him of stealing the Irish Relief Fund and pointing out his employees by name as drunken vagabonds. The answer of the Herald is contemptuous silence. They have assailed Mr. Dana of the Sun as a fraud and a blackmailer, and Mr. Bullard Smith, the managing editor, as a nincompoop. The reply of the Sun is an order that their names shall never be mentioned in its columns. With the Times the gang have tried to scrape up a comradeship, being the only people in the world to praise its dramatic writer and intriguing for a favorable mention, or even quotation, as a reward for this favor. The response of the Times is a cold indifference to them and their affairs. The World has never even mentioned their names. The Star is equally reticent. We do not sympathize with this sort of journalism, since we believe that the public have a right to all the news; but it is a wonderful proof of the contempt into which the whole gang have fallen among journalists.

One feature in the evidence in the case now pending before Judge Larremore is, however, open to consideration, if not to comment, and that is the affidavit sworn to by Byrne when he was petitioning for a release from the jail limits to which Mr. Augustin Daly had confined him. In this affidavit he swears that he was born in London, England. We believe this to be true, since we have his mother's letters to endorse it, and it relieves the country from the disgrace of having produced such a brute. He swears that he had not a cent in his pocket; that he draws from $8 to $10 a week from the Dramatic News; that his wardrobe is reduced to one pair of pants, one necktie and so on, and that he "has a wife"—a fact which he denied under oath when he went to Canada with Alpha the Adulteress. Then he swears repeatedly: "I do not own the Dramatic News. Mrs. Byrne, my wife, owns the paper. Mrs. Byrne has owned the paper ever since it was established, so far as I know. I am as positive of that as I can be of anything. I have no doubts of it at all. Mrs. Byrne furnished the money (to start the paper). My wife is its owner—that is, so far as I know. I mean to say that if my wife chose to turn me out of the paper she could do it." Words cannot be stronger than these—and yet in another case, in which THE MIRROR was concerned, he swore just as strongly the other way.

When Byrne was confronted with this contradiction in his sworn testimony he acknowledged it and attempted to explain it. "The complaint in that action," he said under oath—the action being against THE MIRROR—"stated that I was the editor and proprietor of the Dramatic News, that statement being a mistake of my attorney"—Hummel was his attorney, a man very liable to make such a "mistake"—"and it was my fault in so far as having too hurriedly signed an affidavit I had not carefully enough read. I read the affidavit hurriedly; I mean the whole complaint. I was much pressed at the time with business. I have no other explanation to make except that the writing of the affidavit was very poor." As the whole gist of the complaint lay in the fact that he was the "proprietor" of the Dramatic News, since without that fact he could claim no damages for injury done to the paper, anybody can judge for himself as to the truth of these explanations about being "pressed for time" and "the writing" being "poor." But we have further evidence upon this point in a letter signed by Byrne himself. "Pressed at the time with business," as he was, he yet wrote the following letter, the original of which is in our possession:

DEAR DARLING LAURA:

We have THE MIRROR under $1,000 bail. I am feeling pretty good over it, and Gordon and myself have gone together, as you are not here. Be sure and meet me at 6:30 at Mrs. Hart's. Yours, C. A. BYRNE.

There is such a discrepancy between the matter to which he swore when he wanted to get THE MIRROR under $1,000 bail, and the matter to which he swore when he wanted to get off the jail limits under the pauper's plea, that we presume he did not "feel pretty good" when he reiterated the oath about Mrs. Laura E. Byrne being his wife and owning the whole Dramatic News, with power to turn him out of the paper if she chose to do so. But such discrepancies are called by another legal term when the motives which actuated them can be shown to be as false and fraudulent as all Byrne's motives are and have been since he became Josh Hart's tool. He makes no defence in the present suit against him, and thus hopes to escape the consequences of his discrepancies and the necessity for making any more of them in the witness-box. Perhaps this may be a wise course, since it is evident from his own explanation that he is not to be believed under oath; but the sequel to the present trial, however the case may be decided, will prevent him from "feeling pretty good" whenever he hears THE MIRROR mentioned hereafter.

Another Brutal Deed.

It is a little over a year since the startling news of Ben Porter's murder was flashed over the wires from Texas, spreading a thrill of horror through the profession. To-day we are called upon to chronicle another brutal killing.

The victim in this last case was James Farris, the agent of Coup's Circus, and his murderer was a drunken rough named Petway. The circus man was standing inoffensively in the bar-room of a Nashville hotel, when, without warning and without provocation, he was shot dead by a pistol-shot aimed at him by a person who was an utter stranger, and with whom he had not even so much as exchanged a word.

The affair created intense excitement among all classes in Nashville, and the assassin was thrown immediately into jail. We are happy to say that justice is not so tardy in Tennessee as it is in Texas, and Petway will be brought to the bar and be made to pay the penalty that his atrocious crime deserves. He can plead for no mercy at the hands of the law. The murder was witnessed by a score of people, and the trial cannot be stood off by the technical quibbles employed in the Currie case, as Tennessee of late years has been an order-loving and law-abiding State.

CAMPBELL.—Bartley is making money handsomely and steadily. The Campbell boom is swelling throughout the country, and next season Bartley will rule the roast again.

LANCASTER.—Mattie Lancaster, whose picture we present on our first page, is a bright little woman from Kansas City. She has a high soprano voice of excellent quality, and is very promising as an actress. Perhaps this is because she comes from the home of Minnie Hauk.

PERSONAL.

PLYMPTON.—Everybody notices the improvement in Eben Plympton this season.

COURTAINE.—Harry made hosts of friends here this season, and will be welcomed back.

CLARKE.—Kit Clarke is one of the most energetic as well as enterprising managers in the business.

DICKINSON.—Anna has been discovered out in Ohio. Preparations are being made to fence her in.

RAYMOND.—The testimonial benefit to John T. Raymond is positively fixed for Booth's May 25.

NORWOOD.—What has become of Roberta? She must be put under bonds not to slip away in this style.

HARRISON.—Alice, the brightest and best of soubrettes, is going to have a company of her own next season.

WOOD.—Where does the lovely Rose blush unseen since she left Wallack's? Managers cannot afford to miss her.

SOTHERN.—Another convert for Haverly next season. They are all coming to the lucky and plucky manager.

BIDWELL.—David says this has been his most successful season in the Crescent City in ten years. May his luck increase.

DELMAR.—Miss Emily is decidedly interesting in the character of Oliver Twist. She is in Fanny Davenport's company.

COWELL.—Sidney Cowell is not over wise to enter the field next season as a star. She may do well in pieces of the Musette order.

SPALDING.—Manager Charles Spalding of St. Louis was in town on Monday, and left on a westward train the following evening.

O'NEILL.—Steele Mackaye has made a decided hit in engaging this leading man for next season. Now, if he can secure Rose Coghlan.

NOBLES.—Milton has nothing to complain of this season. He goes over the same ground every year, and with better results on each trip.

LEE.—The Kiralfy Brothers are endeavoring to secure Amy Lee for next season. She has contributed a large share to the success of Enchantment.

MCCULLOUGH.—Genial John says he will give six benefits a year, if necessary, for the Actors' Fund. One will be enough when the ball is started.

HACKETT.—The wife of J. H. Hackett, the late comedian, gave a lecture entitled "What is cruelty?" Wednesday night at Chickering Hall.

BERGH.—When Mr. Bergh gets through with Barnum we hope that he will attend to Gommy, who has been outraging all Nature by an alleged poem.

PONISI.—The best old lady on the stage has no part in George Hoey's adaptation at Wallack's. Rosa Rand plays the only part that would have suited Mme. Ponisi.

EDWARDS.—When is the genial Harry going to have his chance at Wallack's? We should like to see him and John Gilbert play rival Sir Anthonys. That would draw.

HARRISON.—Maude has chosen wisely in deciding to remain at the Union Square, although Steele Mackaye's offer was tempting. Her progress is steady and deserved.

WHEELER.—A. C. now has a paper of his own at Tarrytown, and he begins by letting Byrne alone severely and abusing his old associates on the Star. How's that for policy?

TUCKER.—Mary Tucker, a promising singer, has been engaged and makes her debut with Daly's Royal Middy company that in a few weeks takes the road for the Summer.

MARSDEN.—All the papers now do Fred Marsden justice in regard to his Lotta plays. Nobody can write so admirably for a star, and if his terms are high so are his successes.

PIERCE.—Emma Pierce, who last season travelled with the Criterion Comedy company, and this year with Fanny Davenport, has been engaged by Joe Polk for A Gentleman from Nevada.

ROGERS.—As Miss Katherine Rogers has been ill at the Westminster Hotel for several weeks, Byrne's statement that Mr. Boucicault went or to Washington to bid her farewell is a palpable falsehood.

BROUGHAM.—John Brougham has been unable to secure a proper New York opening for his new play, Home Rule, and he has concluded to let it lay over until next season. Mr. Brougham is quite ill from mental worry and bother.

WAGSTAFF.—Our Columbus correspondent is a good guesser. (Errata: For "sabore" read "Labore;" for "sat" read "Lat." A fiendish compositor did it.) We are not surprised to hear of the exact location of the "Ohio foot of the ladder."

ELDRIDGE.—Louisa is one of the bright particular stars of Manager Abbey's company at Booth's. She brings good luck wherever she goes, and was so much applauded as one of the witches in Macbeth that it seemed as if Booth were supporting her.

RIGL.—The fair Emily demanded and obtained one hundred dollars a week for her Wallack engagement. "It is a Clara Morris part," said Mr. Wallack, trying to argue her down. "Den vy don't you get Clara Morris to play wid it?" asked the fair Emily.

THE WEEK AT THE THEATRES.

"*The Play's the thing.*"—HAMLET.

There was nothing new on Monday night, and nothing throughout the week except the production of A Child of the State, Wednesday night, at Wallack's, too late for extended notice in this issue. Next month the theatrical kaleidoscope will take a turn.—Adelaide Neilson succeeds Booth at Booth's. Den Thompson follows Lotta at the Park. J. B. Polk in his new play supersedes Hearts of Oak at the Fifth Avenue, and pretty Annie Pixley leaves the Standard to the Weathersby Goodwin Froliques.

Lotta appeared Monday night in her popular play, Musette, at the Park, before a large audience that was greatly entertained by the bright little woman's antics.

The drama is about as flimsy as most of Marsden's efforts, but it seems to keep Lotta on the stage nearly all the time, and therefore answers all essential purposes. The star rollicked and romped through her part to the intense satisfaction of everybody present, and the company ably seconded her in the work. P. A. Anderson did a clever piece of acting as the Gypsy, Adalanta; Clement Bainbridge was excellent as Sir Hugh Tracey; and Ed Marble was very funny as the overgrown William A. Bokus. A word of praise is due F. Percy for a good display of character acting as Timothy Tilters. Misses Hanchett and Jordan and Mrs. Boniface were well cast. The scenery was good and the piece carefully put on. Musette will be kept on until Friday night, when Zip will be played for Lotta's benefit, Saturday afternoon, for the last time. Next week Den Thompson will return with Joshua Whitcomb.

There was a change of programme at Niblo's Monday night, the Mastodons of course remaining the attraction, but several fresh features being introduced. The first part introduced the entire corps in a pleasing and enjoyable medley of song, both serious and comic, together with a cannonade of more or less funny sayings and doings.

Sam Devere, the ever popular Ethiopian favorite, thrummed his banjo, and sang a number of refrains, the two about the sights on the Elevated railroad and the mysteries of the 14—15—13 puzzle, being very funny. Harry Kennedy, the best ventriloquist in the land, gave an exhibition of his voice-throwing powers that was warmly applauded. The Turkish Reveille clog, wit all its startling sensations, was repeated. Billy Emerson vocalized and danced a neat little dance, and twelve banjoists played a number of selections simultaneously. Harry Parker's troupe of wonderful dogs, which are well known to this city, went through a menage of tricks that showed the comprehensiveness of their training. The California Quartet sang a couple of glees very well, and Welch and Edwards showed their peculiar talents in a song-and-dance sketch illustrative of life in Kentucky. The performance concluded with an old burlesque, revamped and presented under the title of the Royal Biddy. This extravaganza, which was capitally done, concluded a performance that seemed to give much enjoyment to a large audience.

Edwin Booth played Shylock and Petruchio Saturday night, both of which performances are well and favorably known. In the latter comedy, Marion Booth, his niece, lent him able and efficient support, appearing as Katherine. This lady has greatly improved in her acting, and aside from the personal attractions she possesses, is making rapid and excellent progress in her profession. The company, taken as a body, gave very very satisfactory representations of both pieces.

Monday night Booth appeared in Richelieu, a drama that seems to have been very popular with the people during this engagement, judging from the frequency with which it has been put on the bills, and Tuesday in his subtle characterization, Iago. Thursday and Saturday he will do Bertuccio, in The Fool's Revenge, his ablest impersonation, and Saturday afternoon as the hero in Ruy Blas.

Monday next Miss Neilson will open in Cymbeline, and her engagement, from present indications, promises to be a most brilliant and prosperous one.

Next week Hazel Kirke at the Madison Square Theatre will enter upon its fourth month. The play has been presented every evening (except Good Friday night) since the opening of the theatre. The acting has reached a condition of absolute perfection. It was intended to present Hazel Kirke but three weeks, when Masks and Faces was to have been produced. The run cannot be regarded, therefore, as a forced one, since the management has been waiting weekly for a cessation in the average large business to introduce Rose Coghlan, George Clarke, and others in Masks and Faces. Hazel Kirke, however, holds its place firmly, and, besides making a splendid weekly profit, is also earning the salaries of the unemployed company.

The Widow Bedott makes her bow a week from Saturday night to New York, and the unfortunates who haven't already laughed over her adventures at Haverly's, have but two weeks more to do so. Nasby's play has had a remarkable success, owing probably more to the acting of Mr. Burgess than the work of the dramatist. His impersonation is really a wonderful bit of work in its way, and deserves all the popularity it has attained, and more too. Remember—only two weeks longer, and then "the great, the only" Herrmann, as he delights in calling himself.

Aldrich and Parsloe enter upon the second week of their engagement at the Union Square, and Bartley Campbell's best play is winning a smooth and even course of popularity. Business has not been large, but it has been good, and will no doubt be better still as attention becomes less directed in other channels. There is no limit fixed for its run.

The opera di camera is growing every night in popularity, and fashionable audiences testify at each performance to the elegance of the new form of entertainment inaugurated by the managers of the Bijou Opera House. The musical comedies, Ages Ago and Charity Begins at Home, bid fair to run into the summer months.

The Way We Live at Daly's has not made a pronounced success, but it is running to excellent business, and will doubtless continue to do so until May 1, when the regular season closes and Salsbury's Troubadours come again with their delightful entertainment, The Brook. The Way We Live strikes at the root of many social follies and failings, and for this reason, if for no other, it has excited considerable interest among our society people. But it is remarkably well cast and well played in addition to this, and a very enjoyable evening may be passed in seeing the comedy. Miss Rehan has improved since the first night, and many of the weak spots have been visibly strengthened.

At Wallack's She Stoops to Conquer was put on Monday to bridge over the two nights previous to the production of George Hoey's A Child of the State. The cast was much the same as that of the last representation of the old comedy, which at Wallack's has always the elements of attraction. A Child of the State is looked upon with considerable interest as the first effort in the play-writing line of the son of one of New York's noted actresses of other times, and will be one of the events of the Spring season.

The present is the last week of Hearts of Oak, a production the chief interest of which centres in the scenery, the mechanical effects—and the baby. That baby, by the way, ought to have a benefit, just to show that rising talent is appreciated in these degenerate days. Next Monday night J. B. Polk will produce his play, A Gentleman From Nevada, which will be kept on for three weeks, when the Pirates of Penzance will be put on.

Annie Pixley closes her successful engagement in M'liss at the Standard this week. Next Monday the Weathersby-Goodwin Froliques, one of the funniest organizations traveling, begin a limited engagement, producing their Hobbies. This will be the last opportunity to see Miss Weathersby for some time, as she retires from the troupe at the conclusion of the present season.

John T. Raymond opened at the Grand Opera House Monday night with Wolfert's Roost, George Fawcett Rowe's dramatization of Irving's "Legend of Sleepy Hollow." The audience was large and received the star's impersonation of the schoolmaster, Ichabod Crane, with favor. We have nothing to add to our previous notice of the play when it was produced at Wallack's last Summer.

The Rentz Santley Novelty company opened at Tony Pastor's Theatre on Monday night. Among the familiar names in the company are Charles and Annie Whiting, Mabel Santley, Frank Bennett, Sam Holdsworth, Sanford and Wilson, Minnie Kent, the Daytons, Lew Benedict, etc., who, in addition to the accomplishments they individually display in the burlesque which closes the show, appear in specialties in the early part of the evening. Penn's Aunts Among the Pirates and How He Got There is the title of a musical burlesque the libretto of which is one of Sydney Rosenfeld's effusions, and purports to be a "take-off" on Gilbert and Sullivan's method of opera writing. The strength of the company has been used to advantage in the cast of the sketch, and several characterizations, notably the Ricaard of Charles Whiting, the William H. M. S. Gilbert of Charles Wilson, the Arthur Sullivan of John Sanford, and the Mabel of Lelu Mortimer, were pleasing and effective. Penn's Aunts were represented by the "bevy of beauties" usually found in a company of this kind, and made their greatest hit in a quaint and original bathing chorus. The entertainment as a whole is not an indifferent one by any means.

At the Theatre Comique the Mulligan Guards Surprise increases in popularity with every successive week. The production of the Surprise calls into requisition the individual talents of Ed. Harrigan, Tony Hart, John Wild, Billy Gray and all the old favorites of the stock co. Jennie Morgan is singing her prettiest ballads here this week. Only a few weeks remain of the regular season, and the opportunity to witness one of Ed. Harrigan's very best efforts must be improved.

WALMBOLD.—D. S. Walmbold, who went South a few months since in the hope of regaining his health, has been sadly disappointed. Report says that his voice is gone, and that he will never warble again. This will be sad news for the minstrel tenor's thousands of admirers here and abroad.

ROSENFELD.—Sydney, the dramatic genius, is taking lessons in sparring. He says this "putting-out" business is played out, and he will be ready for door-keepers and acting managers next season if he has to wear out ten pairs of Indian clubs. At present he is a very merry mariner.

KEYES.—Doorkeeper Keyes was employed at Charles White's benefit last Thursday afternoon. There was given orders not to admit anybody free. He carried his commands out to the letter, refusing to allow the beneficiary himself to pass the iron railing. He bounced the lessees, and then the lessees bounced him. Keyes is one of the Old Guard.

A BOOM.—Farini of the London Aquarium claims that he is the only man who has the legal right to shoot bespangled and betighted young women out of large-bored cannon. Strange to say, he has a rival in his feminine artillery practice—one George Loyal—and a legal cannonade is expected.

THORNTON.—Adelaide Thornton, who played Laura Courtland, in Under the Gaslight, with the Gus Phillips company for the past seven months, left that organization at the close of the recent engagement at Hamlin's Theatre, Chicago, and has returned to New York. Miss Thornton has grown rapidly in popularity this season, especially in the Western cities.

THE ACTORS' FUND.

What Ben Maginley Says of the Project.

Our Concord (N. H.) correspondent called upon Manager Ben Maginley of the Danites company, at the Phœnix Hotel, to learns his views with regard to the establishment of a fund for the relief of the unfortunate and needy of the profession, and was cordially received by the genial gentleman. "Yes, I have read the articles that have appeared in THE MIRROR," said he, "on the subject, and would say right here, that I heartily endorse the plan, and anything that I can do personally or through my company to help start the thing upon a firm basis, I am willing to do. I have not given the matter the attention it needs to enable me to advance any ideas for the organization and management of such a fund, because my time has been so much occupied lately, but the general plan laid down by THE MIRROR is just what we want."

"The profession, Mr. Maginley," said I, "has always been foremost in the cause of charity, and the public recognizing that fact would liberally respond to a call for aid in establishing such a fund, would they not?"

"Yes; such a fund would make every heart in the profession glad," replied the manager, "and those who assist in these benefit performances will be able to point with a feeling of pride to the establishment of a fund to which they have contributed their mite, and from which they will feel at liberty to draw for assistance should necessity demand it. Have you any idea what the amount derived from the first annual benefit would probably be?"

"It would undoubtedly be something handsome," I answered.

"Handsome! I believe you. It would be a credit even to the 'glorious climate of California.' It's a strange thing that the idea has not been agitated before. Here we've been playing for the benefit of this object and that, and neglecting our own needy and unfortunate brethren, when, devoting a few hours of our time once a year, we could establish a fund that would alleviate a great deal of suffering and distress. I think THE MIRROR deserves a great deal of praise for its efforts toward improving the condition of the unfortunate ones of the profession."

"THE MIRROR will consider itself amply repaid when the Actors' Fund becomes an established fact—and there is little doubt now of its success."

"No," coincided Mr. Maginley, "I am certain that as soon as the season closes and managers have proper time to devote to the details of its organization we may look for the first benefit performance. As I said before I am in thorough sympathy with the movement and am willing to do anything in my power to further it."

PROFESSIONAL DOINGS.

—Harry Colton goes to Leadville next month.

—Mrs. Etta Henderson is at work upon a new play.

—Gus Bruno has joined Mitchell's Pleasant Party.

—The managers of Summer snaps are now being thawed out.

—All the stock of the new Opera House has been subscribed.

—The Bill-Posters' Convention has been postponed to July 12.

—Marriages in the profession have been very thick this Spring.

—The Salsbury Troubadours leave for England the middle of June.

—Marie Wilkins is to go to the Madison Square Theatre next season.

—Charley Harkinson appears in Joe Polk's new play at the Fifth Avenue.

—Annie Firmin and John Jack have turned from the Orient toward London.

—Robert Filkins will spend next season in Europe in the interest of Haverly.

—Sadie Martinot has been offered Eliza Weathersby's place in the Froliques.

—The Kiralfys are making stacks of it this season in the realms of Enchantment.

—The M'liss-Pixley company will close season June 1 at the Boston Museum.

—Marie Williams, now in England, will join Rice's Surprise Party next season.

—Henrietta Vaders is spoken of as leading lady of the Boston Theatre next season.

—Eleanor Reade sails for Europe May 29, on the Egypt, to appear at the Gaiety, London.

—Katherine Rogers has been ill at her residence in Philadelphia, but is now recovered.

—H. R. Archer is engaged to support Kate Girard. We overlooked his name last week.

—W. H. Ruch of Danville, Pa., wants people for the season of '80-'81. See his card.

—Henry Irving, it is now said, has no idea of coming to America before the Autumn of 1881.

—No one has yet been selected to fill Eliza Weathersby's position in the Froliques next season.

—Harry Braham's orchestra at the Fifth Avenue is a superb band, admirably directed.

—A movement is on foot to give Manager Wood, of Wood's Museum, Philadelphia, a benefit.

—Annie Firmin, wife of John Jack, presented her spouse with a son in Paris March 30.

—Signor Majeroni is in Florida, in ill health. It is not probable that he will ever act again.

—Mr. A. B. Crane, father of William H. Crane, died in Auburndale, Mass., on Sunday, aged 68.

—Frank Hall, brother of Clinton, will manage the Opera House in Rochester, N. Y., next season.

—George Holland will produce a new play, Our Gentleman Friends, at the Philadelphia Walnut.

—Charles Reade's play of Drink is L'Assommoir modified and Ten Nights in a Bar-Room intensified.

—John E. McDonough has engaged Louis Mestayer for next season, to play Judge Beeswinger in M'liss.

—John McCullough has offered his services for the benefit to Manager Goodwin of the Walnut, Philadelphia.

—Louis Harrison left the Rice Surprise Party last Saturday night in Boston. Richard Golden takes his place.

—Charles Sturgess, the actor, is the blushing author of the Baby in Herne's Hearts of Oak at the Fifth Avenue.

—Eliza Weathersby will not act next season, and it is possible that she may permanently retire from the stage.

—Bessie Darling will bring forward some novelties in her repertoire next season. She made excellent progress this year.

—The Philadelphia Chestnut stock, after a fitful season on the road with Our Boys, disbanded at Lebanon, Pa., last week.

—Jean Vetta, an English soubrette, will professionally tour this country next Fall, in A Life's Wrong, a comedy of strong interest.

—Fanny Davenport will appear upon the scene of her early triumphs (the Fifth Avenue) next season with a new American play.

—Neilson appeared in Measure for Measure in Boston on Monday night to a jammed house. It was its first representation at the Hub.

—Mary Anderson, John McCullough and Fanny Davenport will play at the Fifth Avenue, in this city, next season under Haverly's management.

—Josh Hart's Variety show appeared to such poor business in Portland, Me., last week, that at the Saturday matinee the money was refunded.

—A drawing-room entertainment by Mr. and Miss Sidney will be given this (Thursday) evening, at Chickering Hall, under the management of J. S. Vale.

—Joe P. Reynolds has recovered from his late severe illness, and is ready for an engagement. He may be addressed at the International, Boston. See card.

—It is proposed to bring out Forget-Me-Not in Boston May 10—if the rival claimants will agree. T. W. Keene and Marie Prescott are down for the leading roles.

—Miss Addie C. Reed, a prominent concert singer from Boston, has joined the Tragedians of Kalamazoo. She is said to be young, pretty and bright, besides being a highly cultured artist.

—Lillie Shields, late of the company supporting Miss Annie Ward Tiffany, has been re-engaged by that lady to appear with her during her coming engagement at the Park Theatre, Philadelphia.

—George Holland will open at the Philadelphia Walnut May 31 in his new play, Our Gentlemen Friends. He has gathered about him a very strong company. Mr. Holland may be addressed at the Lambs' Club until May 19.

—Bandmann appears at Quebec, Friday and Saturday of this week, and then goes to 'Frisco. He was the recipient of court favors at the Canadian capital last week. Lorne and Louise have given Herr B. much encouragement.

—A party in Boston had made extensive preparations to go on the road with Around the World in Eighty Days, all oblivious of the fact that the Kiralfys had the "call." When they did call the Boston party threw up his hand and lost quite a stake.

—S. Lievling, the pianist, and Ben Wood Davis, a young lawyer, now known by his verses, are engaged upon a comic opera, which will be brought out in the fall in Boston. The subject is an American theme, and those who have heard fragments of the libretto and music predict for it a great success.

—People have often wondered why the huge vacant space on the north side of Fourteenth street, between Second and Third avenues, and once put to good use by a florist, has not been covered up. There is now some indefinite talk of erecting a German theatre there.

—Alwina Valleria, who arrived safely in England from the United States, was married on August 23 last by the Rev. Father T. Purcell, at the Catholic Church, Holy Place, Hampstead, near London, to Mr. R. H. Percy Hutchinson of Tenter House, near Rochdale. Mme. Alwina Valleria Hutchinson will probably return to America next season.

—Benedict Tacagni, aged six years, the Midshipmite in the Children's Pinafore, at the Opera Comique, London, died on the 26th of March. He was taken ill on Saturday, March 20, the last day of the season. It is stated that in the delirium consequent on his illness, acute rheumatism, he continually sang snatches of the Pinafore music, the last audible sounds he uttered being his version of "For he is an Englishman."

—Pendragon, Lawrence Barrett's new blank-verse drama, is to be brought out in Chicago Sept. 27. This play is by W. W. Young, and is founded upon of the Arthurian legends; it is said to be highly interesting, well constructed, and equally well written. The dresses for the leading parts have already been ordered in Paris. If it proves successful, it will probably be brought out in this city at the Park Theatre.

—The Hanlon-Lees have been secured by Henry E. Abbey for next season, to introduce their piece, Le Voyage En Suisse, in which they display their specialties to American audiences. During the progress of the entertainment a coaching party are precipitated from a lofty stage, and a railroad car is wrecked with its passengers. These and similarly boisterous effects made the sensation that attended its success in England.

—The cast of Home, Sweet Home, by Joaquin Miller, is as follows: Jamie McCloud, J. B. Studley; Lawyer Hogan, H. Guynette; Charley Osborne, Nelson Decker; Peter Snagley, W. H. Hamilton; Sonny Miller, J. C. Walsh; Thomas Jefferson Jones, J. C. Morrison; Daniel Webster Smith, L. J. Mestayer; Washington Harrison Peterson, D. F. Hartnett; Daisy Magee, J. A. Smith; Annette and Nettie, Nard Almayne; Aunty Miller, Mrs. Fuller; Peggy, Eva Byron; Mrs. Parnelia Smith, Annie Ware; Little Annette, by herself. The drama is of the border type.

—A correspondent from Bridgeport, Conn., speaking of Mme. Rentz's Minstrels, writes as follows: "A very large and very much disappointed audience gathered last evening at the Opera House to witness the entertainment given by Mme. Rentz's Minstrels and Vienna Orchestra. The disappointment arose from the fact that the performance was entirely different from what was expected, as the entertainment was of a most refined and chaste character, so varied and pleasing as to win the highest praise from all present. Troupes like this add a charm to the stage, and make it a pleasure to visit the theatre. Under the management of Kit Clarke the reputation of this company has now a high position as one of the most refined and elegant entertainments now before the public, and that this fact is appreciated is evident from the splendid success the company has met with during the entire season. En passant, the troupe plays every night during the coming Summer."

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

POTTSVILLE.

Academy: 16th, Our Boys, to a fair and appreciative audience. Coming: 20th, Celebrated Case; May 1, McGibeney Family; The Troubadours 21st.

MAHANOY CITY.

City Hall: 14th and 15th.

Maryland.

BALTIMORE.

Holliday Street Theatre: For the past week we have had a treat in the way of music. Emma Abbott's English Opera co. appeared in a select repertoire, among which were Paul and Virginia and Romeo and Juliet. It was the first production here of either. The innocent-looking and sympathetic girl in the former was clearly delineated and sustained by Miss Abbott. As Juliet she was exceedingly fine, especially in the balcony and death scenes. I have always liked this lady as a singer; her voice is sweet and melodious, and there is something in it that touches the heart, and makes one love to listen. Mrs. Seguin, that estimable and unquestionably fine artiste, for whom Baltimoreans have always a hearty welcome, appeared as Carmen; she was at home; the role was as adequately suited to her as she was to it. Tom Karl stands at the head of tenor singers in the country, and is justly entitled to all the praise that the press of this city awarded him. He was in particularly good voice, and sang four times during the season of opera. Mr. Castle sang well. Mr. MacDonald, the basso cantante, has a good voice, and uses it advantageously. Mr. Ryse, the basso, is in some instances very clever, but unfortunately sings flat on the high notes. The chorus was well balanced. This week Maurice Grau's French Opera troupe.

Ford's Opera House: Fairfax was produced for the first time in this city, 12th, by the Abbey New York Park Theatre co., before a large audience, and continued to attract fine houses balance of week. It is a deservedly good play, and reflects credit on that modern playwright, Bartley Campbell. My Partner, Galley Slave and Fairfax are all gems of literary ability. For breadth of language, scope of thought, and intelligent construction of the character, they cannot be surpassed. Success has and will continue to crown Mr. Campbell with fame, if his future efforts compare with his past. Fairfax, as given here, was replete in every detail. Agnes Booth, who took the role of Miss Marigold, afterward Gladys Dean Clarke, is a favorite here, and is greatly esteemed, not only as a conscientious actress of sterling merit, but as well for the faultless interpretation of each and every character she undertakes. To this lady is due, in a great part, the success of the play. In the dual character she was particularly effective, and in the emotional scenes was good beyond criticism. The character of Diana Dorsey, as done by Sidney Cowell, was very frisky; she enters into the role with so much zeal that she created a good impression, and she was received with much favor. Joseph C. Whiting as Dr. Guy Gaylord was very good. The balance of the characters—Mrs. G. H. Gilbert as Mrs. Susanne Dorsey, Edwin F. Knowles as Edwin Fairfax and W. J. Ferguson as Winne, a tramp—were well sustained. This week, Minnie Palmer's Boarding-School; 26th, The Royal Middy.

Academy of Music: The jolly co. known as Salsbury's Troubadours have been the recipients of splendid houses the entire week. Every evening they have given that truly foolish and ridiculous musical absurdity called The Brook. It has just enough of a plot to keep it together. The puns and jokes are very lukewarm, but still there is fun in it, and enough to tickle the sensibility of the most astute. Of the co. Helen Dingeon has the best voice, and sings with ease and expression. Nellie McHenry as Rose Dimplecheek was very lively, and did much to keep the picnic party and the audience in a good humor. The rest of the cast was passable. 20th, there will be a concert, under the direction of Maurice Strakosch, who will introduce to the public, for the second time this season, Emma Thursby; but, on this occasion, in conjunction with Ole Bull, and assisted by Signor Brignoli, Signor Ferranti and Anna Bock.

New Central Theatre: A very creditable performance was given the past week. Geo. A. Hill appeared in his sensational drama, On the Trail. The attendance has been very good; in fact, it almost always is. In the olio were the following: Minnie Farrell, change artist; Clipper Quartette, Bingham the Ventriloquist, and Seamon, Summers and Girard Bros. in songs, dances, etc. This week, Patrick and Harrell's Ixion comb.

Items: Edgar Strakosch of the Thursby Concert co. has been dividing his time for the past week, in Washington, Wilmington and this city.—26th, at the Academy of Music, the oratorio of The Creation will be given by the Liederkranz Singing Society, assisted by Mrs. Caroline Richings-Bernard, Franz Remmertz and Jacob Graff.—Kate Field will give one of her Monologue entertainments 29th and May 1, at the Academy.

District of Columbia.

WASHINGTON.

Ford's Opera House: There was no falling off in the attendance last week to see the Pirates. The co. is a first-class one. Minnie Walsh's fine voice won many admirers for the little lady. The policemen, led by Harry Standish, were recalled again and again each night. The Royal Middy, by Daly's co., was announced as the attraction for this week; but for some reason to me unknown the co. fails to appear, and the house will probably be closed for the week.

National: Carncross' Minstrels appeared to good houses last week. Emma Abbott and co. open with The Daughter of the Regiment, Monday evening, with the lovely little prima donna as Marie. This opera will be new to most of our people. Tuesday night, the ever-beautiful opera of Paul and Virginia; Wednesday evening, first time of Romeo and Juliet, for the benefit of William Castle; Thursday night, first time in English of Carmen, with Zelda Seguin as the heroine. Grau's French Opera 25th. Everett Family in Wonderful Spiritualism Sunday evening, 18th.

Theatre Comique: For this week, the Clipper comb., Bingham the Ventriloquist, Ada Devere, Nellie Waters, Kate McDermott, Charles A. Grear, James Wheeler, Dooley and Ten Brooke; Harvey Collins in A Devil of a Scrape, and Jake Budd's new sketch, The Pirates of Penny Ante.

Lincoln Hall: Pinafore for the benefit of Harry Buckingham, who appears as Sir Joseph, assisted by professional and amateur talent. Emma Thursby, Ole Bull, Brignoli, Ferranti and Miss Bock, under management of Maurice Strakosch, 21st.

Congregational Church: Philharmonic Society in the Ancient Mariner and Cavatina and Barcarolle from Star of the North. Eva Mills, Mrs. E. R. True, Theo. Toedt and Wm. F. Pruett, soloists, 20th. On the 22d, the Washington Masonic Choir, with Eva Mills, Mira Lucas, Rudolph Green of Baltimore, 'cellist, and the Washington String Quintette in concert for benefit of Masonic Library. Miss Mills will also sing at a concert given by the Washington Saengerbund, at Odd Fellows' Hall, May 2.

Items: H. B. Lonsdale, manager for D'Oyly Carte, says his co. has not done a poor week's business since it has been on the road. With such a gentlemanly and efficient manager, this is only as it should be. Mr. L. says he is a great admirer of THE MIRROR.—Brad Adams says his sales of THE MIRROR are rapidly increasing.

Delaware.

WILMINGTON.

13th, Joseph Murphy in Kerry Gow; good business; 14th, Charlotte Thompson in Jane Eyre; good house; 15th, same in East Lynne; business very good; 16th, Emma Thursby, with Strakosch Grand Concert co.; very good house; 19th, we will have Carncross' Minstrels; 23d and 24th, McGibeney Family in their instrumental and vocal concerts.

Virginia.

RICHMOND.

Theatre: Macallister the Magician drew fair houses last week. D'Oyly Carte's Opera co. open 19th for four nights in Pirates of Penzance.

Comique: Business good. The attractions same as last week. No new announcements made.

LYNCHBURG.

Opera House: Nothing this week. Coming: Macallister the Magician, one week, 26th; Hayes' Juvenile Opera co. in Chimes of Normandy, May 3.

Tennessee.

NASHVILLE.

Grand Opera House: D'Oyly Carte's Opera co. in Pirates of Penzance 16th, 17th. Three performances to large and delighted audiences. Haverly's Juveniles 19th and 20th.

Masonic Theatre: Closed last week. The Midgets, Gen. Mite and Maj. Atom, open 21st for four days; Wilhelmj 26th; Mrs. Scott-Siddons 27th.

Olympic: Manager Edwards should feel highly gratified at the success attained throughout his initial week, opening on Monday night against Coup's Circus, which showed to about 4,000 people, to a full house, good business continuing during the week. He has some first-class people, among whom are pretty little Lulu Roze, song-and-dance artist, who took the house by storm; Julietta Bianca, vocalist; Mlle. Marcia and Ida Alb, female wrestlers; Chris. Gaffney, Indian clubs; Allie Sheppard, Ella Morton, and Cummings and Mack, song-and-dance men, who are well up in their line. The orchestra, under the leadership of Prof. Feine, is first-class, and Nashville now boasts of a first-class variety show.

Items: Amateurs are to inflict us with The Doctor of Alcantara 19th.—A handsome photo of John McCullough adorns the window of W. E. Armstrong, on Union street.—Cole's Circus comes 27th,—Our centennial opens 23d.—James Farris of Hartford, Conn., an attache of Coup's circus, was shot and instantly killed in Lunck's bar-room on Monday night by George Petway, a sport of this city.

North Carolina.

CHARLOTTE.

The Everett Family in Spiritual Manifestations 12th and 13th to slim biz. Hayes' (formerly Ford's) Juvenile Pinafore co. 19th and 20th, and it being the first entertainment of the kind will no doubt draw well. Ford's Southern Comedy co. jumped Charlotte on their last trip, but we hope to see them on their return north.

South Carolina.

COLUMBIA.

Opera House: Mrs. Scott-Siddons in dramatic readings 10th, to moderate business. During the evening Mrs. Siddons was compelled to discontinue her recitations for a short interval, owing to the rudeness of a party who occupied the private box on the left. The occupants were laughing and talking, not only to the annoyance of the lady, but to those who sat in the immediate vicinity. Owing to the close proximity of the box to the stage, the loud talking of the occupants was very disconcerting to the reader, and it was with great difficulty that she managed to keep the thread of her recital. At last Mrs. Siddons stopped, and addressed herself to the ill-behaved people in the box, saying, "This is very unkind; it is very cruel to thus disturb me." She then excused herself to the audience and left the stage. The sympathy and applause of the audience followed the lady at her exit. After composing herself, Mrs. Siddons returned to the stage, and was warmly welcomed. Until the close of the entertainment there was no further annoyance.

Item: Hayes' Juvenile Pinafore 14th, to good business. Route: Greenville 15th, 16th; Spartanburg, 17th; Charlotte, N. C., 19th. 20th; Saulsbury, 21st; Greensboro, 22d; Winston, 23d, 24th; Danville, Va., 26th; Big Lane, 27th; Abington, 28th, 29th.

CHARLESTON.

Ford's Comedy co. week of 19th. Manager Barron will have a complimentary testimonial on the 22d, and it promises large results. The last subscriber of the Hart-Byrne sheet has been suspended on account of the ten-cent fraud. THE MIRROR is the only representative of the drama in Charleston. The season closes on the 24th.

Georgia.

ATLANTA.

De Give's: The Everett Family performed 9th, 10th, and matinee 10th, to slim houses. Mrs. Scott-Siddons gave a magnificent programme of readings 15th, to a fine audience. Haverly's New York Juvenile Opera co. will open 16th, with matinee 17th.

SAVANNAH.

John T. Ford's co. returned again this week 16th and 17th and matinee, and played to the best houses of the season. His co. is much liked here.

COLUMBUS.

The dramatic season in this section with traveling cos. is about closed, and amateurs are beginning to occupy the boards. The talented and accomplished Miss Estelle Mayer of Montgomery, Ala., assisted by her father, will give one of her artistic and rare musical entertainments the 16th.

Texas.

GALVESTON.

Tremont Opera House, J. P. Evans manager: Barlow, Wilson, Primrose & West played here on April 6 and 7 to very fair houses, also matinee on April 7, which took well. They ought to have had better houses, for they are the best that have ever visited this island city. They left for Houston, Texas, on April 8, where Mil Barlow is high private among the people. Wilhelmj opened April 12 for two nights and one matinee. 11th, a large audience assembled at the Opera House to greet the first concert troupe. The price of seats have been raised from $1 to $1.50, on account of August Wilhelmj. We know that he will have large audiences at each concert, for he is better than best. Miss Agnes Herndon will appear at Tremont Opera House for two nights only, on April 16 and 17, and one matinee April 17. Manager Evans has a complimentary testimonial on April 17.

Artillery Hall: Blind Tom's entertainment, on April 7, both afternoon and evening, was largely attended, and the audience seemed to be well pleased with his performance.

Grand Central and London Shows are doing a fair business night after night. Times not as bright as they might be.

Colorado.

DENVER.

Forrester Opera House: E. A. Sothern closed a most extraordinary engagement here April 9, playing to $4,900 in five performances. Booked: Haverly's Church Choir Pinafore co. for four nights and matinee, commencing 21st; Mendelssohn Boston Quintette Club, May 9 and 10; Rial's Uncle Tom, 5th, 6th, 7th, and 8th.

Adelphia: Closed 8th for a short season. Departures: Barney Fagan to Silver Cliff; Ned Lang and Viola Rosa to Leadville. It is reported this house will open April 19, under management of Barney Quinn, with the old co.

Palace: Will close 12th. Millie Christine, resting; The Victorellis to Leadville, 19th; Pearl Sterns to Boston; Lottie Beaumont to Boston. Opening 12th; Lillie Hassan, and Ada Mitchell.

Walhalla Hall, 13th: Rosa Poter, assisted by home talent, gave a concert to good house. Coming, 22d, for short season, Thorne & Davis' Royal Illusionist, under Love & Thall.

Items: Dan Castello is making engagements for his circus, which starts out from here early in May, with Charlie Pell at the head. It is reported they receive $40,000 for four weeks' performance in Leadville.—Capt. Jack Crawford, more familiarly known as Captain Jack, is in the city, trying to collect a company to support him through the mountain towns.—Duprez & Benedict write for dates for the latter part of June.—Horace Wall, managing Sothern, recognized only THE MIRROR correspondent while here, and says THE MIRROR is THE dramatic paper.—The De Moss family of seven persons are concerting in the city and Mountain towns.—It is reported that Lottie Meranda is soon to wed one of our bankers.—Flora Bell is playing in Leadville in McDaniel's Theatre.—Mr. McDaniels has just purchased his partner Mr. Vogus's half interest in the theatre.

Nebraska.

OMAHA.

Academy: Closed all the week, until 16th, when the Mendelssohn Quintette Club gave a concert to a good house. The audience seemed satisfied with all, but especially with Abbie Carrington's singing. She was loudly encored, and she responded with evident willingness. To-morrow afternoon (17th) Haverly's C. C. C. co. appear for the third time this season in Pinafore, to which in the evening Trial by Jury will be added. Seats nearly all taken. 20th and 21st, Bartley Campbell's Galley Slave Co. No. 1, with Maud Granger as leading lady, will appear, giving a matinee 21st as well. The business promises to be very large.

Canada.

OTTAWA.

French's English Opera co. was well billed for The Very Merry Marmer 12th, but owing to financial embarrassment, the result of too much management, got stranded in Montreal, and did not appear. Charley Wing, the agent, had Brockville billed for 13th and Kingston for 14th. None of the dates were filled. For Ottawa the advance sales reached nearly $200, and at 7:30 p. m. over 600 people had gathered at the Opera House. Busses and baggage-wagons had visited the Q. M. O. & O. Railway depot at 2 p. m., and then the St. L. & O. Railway at 4, but no tidings of the co. If Mr. French possessed any ability as a manager he would have wired a line explaining his position. Liabilities here amount to about $90, for which orders are held. Other managers will have to suffer quite unjustly for Mr. French's bad management. The Holmans finally collapsed here on the 13th, and took the great and good Horace's advice and went West. Internal dissension was the cause. The truly great Herrmann had two fine houses on the 14th and 15th. The people were delighted with his excellent and marvelous performance. D. E. Bandmann played Friday and Saturday under the patronage and presence of H. R. H. the Princess Louise and his Excellency the Marquis of Lorne. Friday the Stranger was produced. Saturday a double bill for the benefit of Phil Simmonds—Richard III. and The Corsican Brothers. Remenyi's concert on the 13th was a grand success. The receipts footed up nearly $500.

Item: Felix Morris opens here 19th for three nights.

MONTREAL.

Academy of Music: Felix Morris' co. have during the past week been playing Our Girls to good business. A first class house on Friday, when the bill was changed to Delicate Ground and the Widow Hunt. They leave here for Ottawa.

Royal: J. T. Hinds has played to fair business with his Shaughraun and The Colleen Bawn. His co. cannot be rated very high.

Nordheimer's Hall: Two nights, Remenyi and his concert co., and later in the week Herrmann, both to capital business. Herrmann goes hence to Quebec, thence to New York.

Item: Bandmann takes his benefit at the Academy, then comes Florence with Mighty Dollar.

HAMILTON.

Mechanics' Hall: 13th, Weathersby-Goodwin Froliques in Ourselves, to good business. The play is far inferior to Hobbies. 15th and 16th, New York Humpty Dumpty and Spanish Students; fair show to small houses. 19th, Ideal Opera co. in Fatinitza (its first production in Hamilton), to a large and enthusiastic audience. The leading roles were well sustained, and the orchestra and chorus excellent.

Items: Chapman's Fifth Avenue co. will take the road in May, with a new piece by J. W. Shannon, entitled Masquerades. Mr. Chapman, who is at present agent for Mary Anderson, gave me this information.—A crowded house will welcome Miss Anderson in Hamilton on the 22d. The play to be produced is Ingomar.

TORONTO.

Grand Opera House: Messrs. Pitou and Sheppard met with good success at their benefit 12th. The house was filled through out, and the entertainment was a very pleasant one. The Weathersby-Goodwin Froliques drew good houses for three nights and matinee. The Boston Ideal Opera co. are billed for 19th, 20th, 21st.

Royal Opera House: The Humpty Dumpty co., with the Spanish Students, have drawn good houses for three first evenings of the week. 15th, 16th, 17th, the Seccadet, by French's Opera troupe, did very fair.

BROCKVILLE.

Opera House: French's English Opera co. failed to appear, owing to some trouble in Montreal. Bandmann 14th in School for Scandal, to fair business; Lilliputian Opera co., 22d; Baby Opera co., May 3, 4, 5.

Bernhardt on Her Mettle.

The talented but hot-tempered Sara Bernhardt furnishes the latest sensation and excitement in theatrical circles. L'Aventuriere was presented at the Theatre Francais on Saturday, with the fair Sarah in the title role. She made a comparative failure and got, in consequence, a severe lashing from the critics. Smarting under this unaccustomed discipline the fiery tragedienne flew into a passion such as she has never attained in even her most felicitous moments on the stage, in Medee; sent in a scorching letter of resignation to M. Perrin, the manager, packed up her things and quit her home with her maid as sole companion. In her letter she says that she has left Paris, and she complains that she was forced to play L'Aventuriere without a proper rehearsal. Therefore she makes a solemn declaration expressing her unalterable determination never to expose herself again to the risk of a failure at the Theatre Francais. The terms of the contract of a societaire forbid any such abrupt and summary resignation. If the fantastic Sara persists in her resolution she will be liable to prosecution in the French courts and will probably be mulcted in heavy damages.

Eccentricity, waywardness and whims have long since alienated from her the friendship and esteem of her associates. The societaires unanimously decided, however, to refuse to accept her resignation, and if she persists in her purpose, they will institute legal proceedings against her. They prefer to put up with her stormy companionship rather than permit her to fall into the hands of an outside manager.

From the letters of Emile Augier and Perrin it appears that the real reason of her departure are not those she gives. She had been refused permission to fulfil an engagement with Mayer, on which engagement she had set her heart. She was also dissatisfied with her costumes and earnings at the Theatre Francais. In a pretty little villa of her own, within a stone's throw of the steamship docks of the Compagnie Generale Transatlantique at Havre, the testy tragedienne is rusticated at present.

Such a tempting prize for one of those irrepressible, audacious and enterprizing American managers, say the Boulevardists, might lead to an early and unexpected trip across the Atlantic of the fiery-tempered Sarah, who delights in nothing so much as surprises. Meanwhile Mme. Favart has consented to play the truant's part in L'Aventuriere.

Whigs and Jacobites at the Theatre.

The cool, cautious Scot, one might have supposed, would have been the last person to be betrayed into the follies and extravagances of theatrical riots; but, although these breaches of the peace were not nearly as common in Edinburgh as in London or Dublin, three—and one with very serious results—occurred about this time, within very short intervals of each other. Long after "the '45," the Whigs and Jacobites lost no opportunity of hurling defiance at each other when they met in public. One night, in 1749, an English officer, seated in the pit, called out for the orchestra to play "Culloden," a song which had been written to celebrate the Hanoverian victory. As the military mustered pretty strong, the musicians thought it best to comply. No sooner was the strain ended than a Highland gentleman rose up and demanded, "You're Welcome, Charles Stuart." The fiddlers, anxious to show their perfect impartiality, as readily complied with the second as with the first request; but, like the old man in the fable, they soon found to their cost that to try and please everybody was to please nobody, for the English officers fell upon them, demolished their instruments and then leaped upon the stage with the intention of destroying all before them. But the gallery, which was Jacobite, now took up the cause, and pelted them so severely with apples, snuff-boxes, and ultimately broken seats, that they soon had in pure self-defense to turn round and storm their assailants. But ere they could mount the stairs, the gods had secured the door; and while they were thundering with sword and boot upon the wooden barrier, they found themselves attacked in the rear. Some Highland chairmen who had heard the row in the street, had followed them up the stairs, and belabored them so heartily from behind with their long poles, that, cramped as they were in a narrow passage, they were obliged to yield at discretion, and the building was thus reprieved from the catastrophe that overtook it a few years later. All readers of theatrical annals will remember the somewhat ludicrous riot that attended the production of that capital old farce, High Life Below Stairs, under Garrick's management at Drury Lane. In Edinburgh, as in London, the footmen of the nobility and gentry were sent beforehand to keep their master's places in the boxes, and upon the arrival of the latter were allowed the entree of the gallery free of charge. The Scotch footman was as indignant as his English brother at the ridicule and exposure of his order in Garrick's farce, and proceeded to as great excesses; first he wrote letters to the manager, threatening all kinds of vengeance if he persisted in the representation of the piece; then, finding that functionary did not choose to be dictated to by people who brought nothing to the treasury, he speedily carried his threat into execution. Assembling in force, the servants proceeded to interrupt the performance with groans and hisses, and then to tear up the seats. Even with the help of the masters, the authorities had some difficulty in quelling the disturbance—by which, however, the rioters ever afterward forfeited their privilege of free admission.

—Rose Lisle will be leading lady of the company that starts for Leadville in May. During the past few weeks she has been playing Gervaise with the Boston Theatre Dime company.

Sims Reeves, the Famous Tenor.

The famous English tenor, Sims Reeves, contemplates retiring from his profession. As he must be nearly sixty years old, and is very rich, the wisdom of such a course seems undeniable, though he is still without a rival in oratorio singing. About fifteen years ago his voice deteriorated considerably, but soon regained its power. It is an open secret amongst the profession that he is obliged to have all his songs transposed a couple of tones lower than he used to sing them.

Sims Reeves was, curiously enough, both idolized and hated by the English public. To account for this, it must be borne in mind that he could never be depended on to fulfil his engagements. This gave a start to all sorts of stories about his being a confirmed drunkard. But they were utterly untrue, as the fact that he has retained his voice to his present age conclusively proves. The truth is that his throat was always most delicate; a simple journey by rail was often sufficient to make him "as hoarse as a crow." In the height of Summer he did not dare to walk across Hyde Park without as many wraps around his neck as an ordinary man would wear with the thermometer below zero.

Reeves was a native of Woolwich, and as a boy attracted the attention of the officers of the garrison by his musical talent. He began his career as a baritone, and the real register of his voice was not discovered for some time. Even in those early days his throat was most susceptible to cold and fatigue, and after any severe exertion he was liable to spit blood. Much of his subsequent success was due to the care taken of him by his wife, who sacrificed her own musical career for the sake of looking after that of her husband. She took as much care of him as a trainer does of the favorite for the Derby, and during years and years waited for him behind the scenes with beef tea, gargles and other restoratives. The report about Reeves' habits of intoxication arose from his fondness for beef tea. He was accustomed to carry about with him a pocket flask of that nutritious but insipid beverage, and persons seeing him constantly interviewing the little bottle jumped at the conclusion that it contained brandy.

Emile Zola.

Zola is a short, round, and fat man; black hair, black eyes—rather small, and always sheltered behind a double eye-glass—a black and closely-cropped beard, pale complexion, fine and small features, a round head, a high forehead—such are the distinguishing features of Zola, a man who rarely smiles, talks little. At the theatre you see Zola, during the entr'actes, leaning mournfully and sulkily against the wall of the couloir, and deigning now and then to accord a word of qualified praise to the piece which everybody else finds charming. He is full of sorrow and gloom, like his writings, in which he always dwells upon the mournful and repulsive aspect of things. In public, Zola always seems to be on the defensive. In his private coterie his own Olympian elevation, perhaps, embarrasses him a little, and leads him to exaggeration. His conversation is brusque and jerky, and his use of coarse and vulgar expressions is more frequent than agreeable. In fact he makes a point of using a coarse word in preference to an ordinary and adequate one, provided that he has the choice of the two. He works four hours a day, from nine o'clock in the morning until one, during which time he writes, in a large, school-boy hand, the amount of some five printed pages; the next day he adds five more, and so on, with the regularity of a machine, until the volume is finished. He then makes a few corrections, very few, and carries his annual tribute to the publisher. In the evening he corrects his proofs, does his correspondence, and writes his dramatic criticism.

Pass it Along.

Many pleasant anecdotes of Miss Neilson are told by those who know her behind the scenes, and she is said to be thoroughly pleasant and unaffected, and fond of a jolly time. One morning recently, when she went to rehersal at the Globe, she found that she had left thirty thousand dollars under her pillow at the hotel. She was not at all troubled or nervous about it, but quietly asked the property-man to go and get it, which he did, restoring it to her at rehearsal. The tribute to her acting which, perhaps, she is most proud of, is the fact that when she is "on," the scene-shifters, gas-men, mechanics, and supers generally, instead of skylarking or chatting behind the scenes, as usual, crowd into the wings and crane over each other's shoulders, watching her every motion with absorbed interest. These men are the most case-hardened critics to be found, and it is said that Fechter was the only actor who shared with Miss Neilson the honor of numbering them among his audience.

Fanny Elssler.

This remarkable woman has resided for the past twenty years in the suburbs of Hamburg. She is reputed to be worth a million and a half—property distributed in various continental countries. Her name is known to the elderly and middle-aged, and her face and figure are familiar to them also. But the younger part of the present generation know little of Mme. Elssler.

She lives very quietly, having few friends, as most of her old ones have died, and she has not replaced them. Her sister Theresa is Fra Von Barnem, having been the morganatic wife of Prince Adalbert of Prussia, since 1851. Fanny is alleged to have two children, one of them a daughter, married to a French merchant, and the other a son, an officer in the Austrian cavalry. She has the reputation of being very generous to all her relatives, and of doing much good in her declining years without the least ostentation.

FAWCETT.—Owen Fawcett, at the conclusion of his present engagement with Bartley Campbell, goes out with George Holland to play the principal comedy part in the new comedy, Our Gentlemen Friends, playing in Philadelphia, Baltimore, Pittsburg, Cleveland, Detroit, Chicago, and the Northwest. Mr. Fawcett has been re-engaged by Mr. Campbell for the whole of next season.

THE GANG AGAIN.

Charge of Conspiracy Against Hart, Hummel and Byrne.

SECOND DAY.

It will be remembered that on the first day of the trial of the suit of Mrs. Laura E. Byrne against Joshua Hart, Abraham H. Hummel and Charles A. Byrne for conspiracy and to obtain the restoration of her property (a full report of which appeared in our last issue), Byrne had put in no answer and the counsel for Hart and Hummel made no defence to the charge of conspiracy. The case then proceeded upon the simple point of the original ownership of the property in question, the Dramatic News, and Mrs. Byrne gave her testimony as already reported in THE MIRROR.

The trial of the suit continued before Judge Larremore on Wednesday last. The cross-examination of Mrs. Laura E. Byrne was conducted by Mr. Dittenhoefer. Mrs. Byrne reiterated her evidence of the day before, with the following additional details: "I borrowed the $200 from Mr. Strakosch for the purpose of starting a boarding-house. I wanted to help Byrne, who was to get a paper. Afterward I took only a floor, and kept a few boarders."

The letter of Mr. Hummel, marked "Exhibit L," which the witness testified on Tuesday was written at Mr. Hart's house, and at his dictation, was then shown to her, and she was asked if she again identified it as written there. After careful thought, and in response to other questions, Mrs. Byrne said: "I wrote one letter at Mr. Hummel's dictation in the Dramatic News office and one at Mr. Hart's dictation at his house. I swear that I wrote this (referring to Exhibit L) at the Dramatic News office; Mr. Hummel dictated it. I did not look at it carefully yesterday, and was mistaken. I did not notice the green paper. I am not mistaken to-day."

On the redirect examination Mrs. Byrne gave evidence that she had written two letters to Mr. Hummel about the divorce proceedings, and one was dictated by Mr. Hart. She had known Mr. Strakosch a long time. Byrne told her that $500 would be enough to start a paper, and the first issue cost $100. As the money was needed she borrowed it and supplied it to him. She gave authority to Byrne, and he was in charge of the paper. On the re-cross-examination, she testified that she wrote frequently to Mr. Hummel at the time of the trouble last Fall, but only twice about the divorce suit. The letter at Mr. Hart's house was written the next night after the agreement was signed. Mr. Post was there afterward. She never went to Mr. Hart's house again.

Jeptha Park gave evidence that he heard Byrne state that Mrs. Byrne was the owner of the Dramatic News. This was in May, 1879. Judge Larremore decided to admit the testimony as against Byrne, one of the defendants.

Mr. Townsend then offered in evidence transcripts of unpaid judgments for $40,000 against Mr. Hart to show that at the time he took the Dramatic News and agreed to pay $60 a week he was absolutely impecunious. These were ruled out.

An argument arose over the offer of the defendants on Tuesday to grant all asked by the plaintiff in her petition in reference to a conspiracy. The Judge said all asked in the matter except the original title of ownership was met by the decree allowed by the defendants which would put Mrs. Byrne where she was before the bill of sale was made, it being set aside as procured by fraud and conspiracy, and by taking such a decree the equitable relief sought in the court would be obtained. Mr. Weed said that Mr. Hart, in his answer, claimed to own forty-five shares in the paper, and he asked if these would belong to Mrs. Byrne by a decree of the court. The Judge replied that by a decree all Hart's rights, as gained from the bill of sale, would return to Mrs. Byrne, and Mr. Hart claimed no other rights in the paper.

Ashley W. Cole testified that on several occasions he had heard Byrne state that Mrs. Byrne was the owner of the Dramatic News.

George F. Rives, a lawyer, testified to his examination of Byrne in proceedings growing out of the judgment against Byrne in the libel suit of Augustin Daly. Byrne then testified that his wife owned the paper. He signed and swore to his testimony before Judge Sedgwick. Mr Townsend then read from the evidence referred to by Mr. Rives, in which Byrne testified to his having no money; that Mrs. Byrne had always owned the paper, and he furnished no money for it, and she could turn him out of it; the whole net proceeds were paid to her.

The plaintiff then rested the case, having decided not to call Byrne.

Another discussion arose about the decree in the matter of conspiracy to take away Mrs. Byrne's property. The Judge restated the position he took in the matter, and Mr. Dittenhoefer claimed that by signing the bill of sale, which was in effect a quit-claim deed, Mrs. Byrne admitted that Byrne owned a part of the paper, as all rights of him and her were signed away. He then moved to strike out all the testimony brought out to show a conspiracy. In reply Mr. Townsend said that Mrs. Byrne went to Mr. Hart, believing him to be a good man, and hoping to heal the terrible wounds she had received. He writes back and tells her to wait and then gets his lawyer Hummel to get a letter to himself. Then these three men get together—three congenial souls, who are together in all the walks of life—and induce a weak woman to sign a paper of which she has no knowledge beforehand, and hurry through a divorce. These three persons enter into a conspiracy, which they should go on the stand to explain.

Mr. Post said that imputations had been put on Mr. Hart, and they couldn't leave the case here, and he then stated that Mr. Hart's father was dead, and asked to have the case postponed, as he wanted to call Mr. Hart first.

One of the witnesses, Max Strakosch, was in the court-room, and he was briefly examined on one point, so that he need not be present again. He gave evidence that he loaned $200 to Mrs. Byrne because her husband had asked him for it and sent a note to him by her. It was for the purpose of starting a boarding-house, and Byrne paid a portion of it by writing for him.

The case was then adjourned until Friday, April 23, when the Judge said he would finish the case if the gas had to be lighted.

Chicago's Opinion of Byrne the Blackguard.

[Chicago Free Lance.]

The circulation of the Dramatic News has steadily decreased, happily for the profession; its influence for good or evil is dead; it is tabooed by every respectable man and woman; it has been cut from the list of periodicals taken at every reputable club in the country, and the most significant point of all is found in the fact that the leading journals of our cities—those papers that were wont to boost it—never mention its name. Nearly all men have sympathizing friends when troubles accumulate upon their head, because nearly every man, let him be ever so vile, has some redeeming spot in his nature. But Charles A. Byrne has no redeeming feature. His record is utterly black. And now, when the financial support found in his paper is rapidly oozing away, he has drifted back into that condition in which a few soft-hearted friends found him before he obtained his notoriety—a state of chronic impecumosity and intoxication when he could obtain the wherewithal. These soft-hearted friends gave him money enough to float his paper. We all know the history of that paper. How the New York journalists at first wrote for him column after column, not with the prospect of remuneration, but with the simple desire of seeing a man who claimed to be one of them get out of the ditch of his infamy; how, when he began to prosper, he commenced to show his true character by turning round and vilifying the very men who had put bread into his mouth. But we need not recapitulate. He has drifted into his normal condition of inebriety from morning till night, and we suppose it is only a question of a very short time when this man will, as in years gone by, appear before Mr. Cazauran (whom he has so villainously abused), hat in hand, with seedy coat and well-worn shoes, begging enough to buy a meal of victuals.

Actors' Home in Paris.

There is in Paris a hotel for the theatricals. This is Hotel Brady—rather Hibernian in title, but exceedingly cosmopolitan in style. I can hear in all parts of this hotel various voices from various rooms that plainly bespeak the studying of parts. Kings are in the entresol and cavaliers are in the cockloft. Queens are in the parlor, eating no bread or honey, but mouthing melancholy strains over a throne lost and an empire ruined, for to-night. On the rez-de-chausse, or ground floor, in a little room to the left, there is the young actor, scented, dressed and befrizzled, admiring himself in a cracked oxidized mirror and dreaming of the future conquests in store for him as a competitor of Delaunay. On the other side is an aged and well-worn dame, with a bold and blistered face by the long use of courage and colors, striving with her cracked voice to master the air which she has to sing to-night in one of the Boulevard little theatres.

On the floor above is a cantatrice, who warbles charmingly as she cooks her coffee and poses in short skirts! Still higher up another is trying the airs from La Fille du Tambour Major, while she listens but little to her mother's moral advice to save up for a "dot." Still higher is the sad, dark Hamlet, washing a pair of red drawers in a vessel not meant for that purpose. He looks well in a cotton nightcap and slender robe. How he will strut in velvet and lace to-night! Opposite is another wing of the Hotel Brady. I see a sweet fair face that reminds me of Longfellow's Evangeline. She is, however, sewing a ruby mantle for Juno, and singing in a sweet low note about the loves in that opera now all the rage here, Aida. Perhaps she may be a future Patti. In this hotel there are persons who fill every part of a play-bill, from actor to machinist, from composer to scene-shifter. Three months hence and the Hotel Brady will be desolate, tragically dull. Now it is full and comic, and woe unto the non-theatrical man who would dare to quarter there. It would make him "stage-mad" in a week.

A Gabbler Silenced.

[Detroit Free Press.]

There are opera-goers and opera-goers. The fashionable brand are the most numerous. These go to air their fashions; to see who's there; what kind of a hat Mrs. Blifkins wears, and to let it be known that they know a good thing when they see it, albeit they could not distinguish the difference between a true and a false note. Then there are those who patronize the opera because it gives them pleasure. They go to hear the music and not to gabble. Often, however, they are the victims of gabblers, who can be found at every representation of opera, and for that matter at every public entertainment, of what kind soever. These creatures are very pestilent and they usually carry matters with a high hand. The ordinary sufferer prefers silent suffering to remonstrance which is likely to involve him in an unpleasant personal jangle, but now and again a strong heroic soul girds himself to assert his right to enjoy that which he has paid for.

One night recently a gentleman who attends the opera for love of it, sat directly in front of a particularly pestilent gabbler, who seized the moments of most entrancing song to discuss something utterly foreign to the business of the stage. The gentleman endured it in silent agony through two acts, but at last he rebelled, and turning squarely around, hissed in the face of his vulgar disturber:

"Confound you, keep still! If you don't want to hear the music, get out or cease talking, and let the rest of us have some peace."

The fellow was struck dumb for a moment, but he rallied, and with a look that was meant to be withering, he remarked:

"I'll see you later, sir."

"All right; I shall be at your service," was the reply.

When the curtain dropped on the third act the gentleman who had "insulted" the gabbler left his seat, saying to the latter: "Now is a good time to settle that little matter." There was a ready response, and a fight seemed imminent, as both appeared to be very determined. When they reached the corridor the gentleman stopped. The other was at his side, but instead of avenging his wounded dignity in the manner anticipated, he gently said: "Let's go and get a glass of beer."

This utterly unexpected turn could not be resisted, and the two quaffed together the foaming draughts of old nut-brown. During the remainder of the evening that gabbler's voice was not once heard.

Italo Campanini, is in receipt of a communication from the Italian minister to Washington, conveying the information that the King of Italy has conferred upon him the order of the Crown of Italy.

ACTORS OF THE BYGONE.

By H. P. PHELPS of ALBANY.

John Hodgkinson, one of the most versatile and generally excellent actors who ever came to us from the other side, was born in Manchester about 1767. His real name was Meadowcroft, and his father was an ale-house keeper—a man with sufficient sense to see that to begin life as a pot-boy was not the best start his young son could have. The lad, though barely taught to read and write, picked up music very readily, and early sang in the church at Manchester. He learned, also, to play the fiddle, and was in great demand in his father's tap-room, but was soon apprenticed to one of the lower departments of the silk trade. This he heartily detested, and spent all his idle hours in organizing and carrying on a company of boy actors, of which his musical acquirements made him the leader. They managed in some way to rent a cellar in an obscure alley and conduct their enterprise in the strictest secrecy, but murder will out, and one day the young apprentice was caught by his master, who, with one blow, smashed the boy's fiddle to splinters, and broke up the amateur theatre forever.

Shortly after, Hodgkinson ran away, and, at the age of fifteen, with a single crown in his pocket, began life on his own account. His first application for employment was to the manager of a theatre in Bristol, who at first laughed heartily at his desire to become an actor, but pleased with his appearance and surprised at his musical powers, both instrumental and vocal, took him into service. His first histrionic attempt resulted as did young Hallam's—he could not tell whether he stood on his head or his heels. But he could march in the processions, sing in the chorus and—snuff the candles—no unimportant duty in these gasless days. Gradually he rose from the lowest grade in the profession, while playing the rounds in the provinces, till he became an actor of uncommon merit. In everything he attempted—and his ambition was boundless—he was above mediocrity—in some things he was excellent. Comedy was his forte, though; had he been debarred from that, he would have arisen to eminence in tragedy, and that failing, there still remained opera, in which he could have also excelled. He played everything from harlequin to clown, from genteel comedy to the lowest farce, and so doing, obtained a reputation in England which it is difficult to understand why he gave up to come to the new world. He was playing at Bath when he decided to take this step, and Bath, theatrically speaking, was regarded as next to London.

Hodgkinson was at this time about twenty-six years of age; five feet ten inches in height; rather stout, and in latter years he became corpulent. His lower limbs were not well formed, but he possessed great strength and physical vigor. His face was round, his nose broad, and his eyes were gray. One was larger than the other, and an attempt to remedy this defect produced a contortion of the countenance which was very ludicrous—a feature which Hodgkinson at first was rather sensitive about, but it served him so excellent a turn in comedy acting that he soon became reconciled thereto. With skill in stage toilette, he readily passed for a handsome man, and his physiognomy was capable of expressing everything but the delicate or the sublime. His powers of memory were astonishing, but in education he was woefully deficient.

Thomas Wignell came here from London in 1774, just prior to the passage by the Provincial Congress of a resolution recommending a suspension of all public amusements. This august body agreed to discountenance and discourage every species of extravagance and dissipation, such as "gaming, cock fighting, exhibitions of shows, plays and other expensive diversions and entertainments." A company of English players was looked upon with particular illfavor, and notice of the recommendation being speedily served upon Douglass, then manager of the company, he without delay transferred his troupe to the West Indies, where they remained till peace was concluded. Their welcome, then, was indeed a cold one. In Philadelphia they were frowned upon, and in New York, from August 24 till October 24, 1785, they dared only perform under the disguise of "a course of lectures, to begin with a prologue and end with a pantomime."

In the hope of conciliating the powers that were, the comedians presented Lawrence Embree, one of the commissioners of the almshouse, with £40, for the use of the poor, but this sum the common council ordered returned, rather than that the corporation should countenance enticing and expensive amusements. On the 21st of November, however, the theatre was boldly opened, and Wignell was found second only to John Henry in the company. He is described by Dunlap as an athletic man, below the ordinary height, with a slight stoop in his shoulders, handsomely formed limbs, and remarkably small feet. His large blue eyes were rich in expression, and his comedy was luxuriant in humor, but always faithful to his author. He rapidly acquired favor in the eyes of the public, and aspired to a share in the management, which was half-way promised, but never given him.

The young actor was a favorite with the fair sex. Mrs. Siddons patronized him, and one titled lady—so the story goes—settled upon him an annuity of two hundred pounds a year, and this out of the purest motives, never so much as speaking to him except at a distance. All this he gave up to come to America, at three guineas and a half a week, besides benefits, etc. Miss Brett, who soon became his wife, was engaged at the same price, and they set sail June 28, 1792. She was a handsome blonde, and almost as useful on the stage as her husband. They both became great favorites, Hodgkinson especially, but he was a difficult man to get along with. Dunlap says that he was as rapacious for characters as Bonaparte has since been for kingdoms. Like Bottom in the Midsummer's Night Dream, he wished to play Pyramus, Thisbe, Lion, Wall and Moonshine. Outside of the green-room he was popular and much sought after, while his benefits brought him more money than he knew what to do with.

John Henry, whose inner motive in bringing Hodgkinson to this country was to supplant Wignell, in the popular favor, now found himself set aside by the new comer, and a year or two later sold out his interest in the company to him, and died. Hallam and Hodgkinson attempted to manage, but could not get along together peaceably; the latter accusing Mrs. Hallam of appearing on the stage when unfit, from the effects of stimulants, to do so. In 1794 he sold out his interest to William Dunlap, and in 1803 went south with Placide, and thereafter played principally at Charleston.

Early in the autumn of 1805, while playing at Washington, he was taken ill with yellow fever, and in a few hours died a miserable death. His remains were wrapped up in a blanket by negroes, who were induced by a considerable reward to perform the office, and conveyed to an obscure burying ground on the Baltimore road, where they were left entirely unattended till a shell of a coffin was made, and a grave hastily dug, into which was thrown all that remained on earth of poor John Hodgkinson.

In 1791-2, it being found necessary for some one to go to England to recruit the company, Wignell asked for such a commission, and this was promised him. But Henry wanted to go also, and Hallam, the other partner, holding that if Henry went the company could go on playing and maintain themselves, but if Wignell went they would have to shut up—favored the former's going. Thereupon Wignell seceded from the company, a step which ended in the first division in the managerial supremacy in the new world. Entering into partnership with Reinagle, a new theatrical enterprise was projected for Philadelphia. Wignell proceeded to England and engaged a company far surpassing any that had yet been seen here. This organization, together with the advantage of a larger and better theatre building than New York could boast, caused Philadelphia to rank her sister city in dramatic enterprise for many years. This, however, was done at an expenditure which the receipts did not warrant. The obstacles in the way of success were numerous and great. At the very outset the company were appalled on arriving, to learn that Philadelphia, their new home, instead of being prepared to receive these children of mirth and mimicry, was desolate with the terrible scourge of yellow fever. Plans for worldly amusement were lost sight of in the stern reality of a struggle for life itself. The company was speedily shifted into Delaware and New Jersey, and quartered in farm-houses and taverns to await the return of health to the stricken city.

Meantime salaries, according to contract, went on from the day of landing. The company appeared first at Annapolis, and it was not till February 17, 1794, that they opened in the new theatre at Philadelphia. The great mistake, according to Wood, was in attempting to make the musical department so prominent. Reinagle, one of the managers, was a professional musician, and this hobby of his greatly swelled the expenses. The orchestra was complete, and there were besides the usual instruments, two grand pianos and a large organ. The orchestra music alone was valued at $2,000. There was also a full ballet corps, and these extra expenses added to those of one of the best dramatic corps ever seen in America, were simply extravagant. The first performance was an opera, The Castle of Andalusia.

After opening the first theatre in Washington and struggling manfully against many discouragements, Wignell was suddenly attacked with apoplexy and died February 23, 1803, aged about 50. During the latter part of his life the cares of management prevented him from acting much, but earlier he had been a favorite. Washington admired him greatly. He acted the first stage Yankee of which we have any account. It was that of Jonathan in The Contrast, by Royal Tyler of Boston, the first American play ever performed by professionals. (April 16, 1787.)

FROM THE OTHER SIDE.

Dion Boucicault opens at the Adelphi, London, April 24.

Baker and Farron have scored a big success with their piece Lisette in London.

The London papers have dubbed the play of Drink disrespectfully "Gin."

George Rignold is playing his spectacular Henry V. through the British provinces.

The Hanlon-Lees have created a sensation with their Voyage En Suisse at the Gaiety.

Charles Warner has made a great success as Badger in The Streets of London at the Princess's.

Bronson Howard's Old Love and the New has been running to excellent houses at the Court Theatre.

Jules Valles has written a drama, in five acts, called La Commune, the principal character in which is Rossell. The piece will be played at Brussels.

Referee: "D'Oyly Carte got back to England on Wednesday. He has been worried a good deal by the Yanks over The Pirates of Penzance, but doesn't appear to have turned a hair. When I remarked this to him, he replied, 'Is thy servant a dog that he should do this thing?' He was evidently thinking of hares."

Figaro: "The daily papers tell us that J. L. Toole, going to record his vote at Bayswater, found very few persons assembled in the room, and remarked that there was 'a poor house.' The four stalwart constables stationed to guard the door did not escape the observant eye of Mr. Toole, who expressed his opinion that there 'might have been more of 'em.' The jokes of the citizen actor, whose own peculiar humor overflows pleasantly on all occasions, were not at first appreciated, until one of those present, recognizing him, pointed him out to the bystanders, when he at once had a sympathetic audience. The story is probably an invention."

Liverpool, which already has nine theatres, and which is ahead of any other town (save London) in Great Britain in this respect, proposes to possess another. It is to be built in Victoria street, in close proximity with the Exchange and Lime Street Railway stations, the Landing Stage, and the north and south end tramway routes. It is to hold over 2,000 persons, and its vestibule is to be decorated with palm trees and ferns. The adjacent restaurant is to be in telephonic communication with the stage manager, so that any male of the audience who goes out "to see a man" will be able to regain his seat before the rise of the curtain.

Owing to the dissolution of Parliament, the Dangerous Performances Bill has fallen through. It will be brought up again next session. William Matthews, who is performing in France, writes Figaro to say that he is a married man, is over fifty years of age, and has had twenty-one children. Sixteen of these children he has brought up in the acrobatic calling, and not one has yet met with an accident. Figaro consoles him with—"Mr. William Matthews need not fear. Not one of his children will ever be prevented by legislation from following their legitimate calling. The proposed bill is designed to stop the damsels of the air and of the teeth, and ladies who are shot from cannons on to the floor, and the girls who are popularly supposed to carry weights by the hair of their head at a hundred feet distance from visible support."

The Theatre Royal, Dublin.

[Correspondence S. F. Argonaut.]

When I lately read in the San Francisco papers of the destruction, by fire, of the Theatre Royal, Dublin, it seemed to me as if I had lost a dear old friend. One of my earliest recollections is that of being a little child seated in this same theatre, witnessing the play of the Babes in the Wood. Twice a year, at Christmas and Easter, I was brought to the Theatre Royal—an event which I looked forward to for months. As I grew older, and able to take care of myself, I went oftener; and one of the epochs of my youth was when first I went to the top gallery to hear the Italian opera, and was for the first time one of the "gods."

It was rare fun to go to the theatre in those days; the incidents of the play would furnish talk for weeks afterward. I remember, on more than one occasion, assisting to draw some popular actress to her hotel, and then hallooing in the street until she came on the balcony and made a little speech, or sung a stanza or two of a song. A brief address from Piccolomini lingers in my memory; it was: "I love you all! God bless you all! Good-night!"

Piccolomini was a favorite with the Dublin theatre-goers. On one occasion the "gods" sang the following song to the air of "The Red, White, and Blue:"

We thank you, sweet daughter of beauty,
For the light of your presence and song;
We thank you—it is but a duty,
We feel, as we cheer you along.
The bright, winning grace, and the pleasure
That beams from your eyes when you sing,
Have brought us a joy beyond measure,
For which we your praises now ring.

We have twined you, with friendship and feeling,
A garland of flowers for your brow.
In the hope that, though years may come stealing,
They may find you as happy as now.
For your fame, no fitter a token
Than the wreath that we twine you to-night.
May your fame, like that wreath, be unbroken,
And bring to you always delight.

Speaking of the top gallery reminds me of the Ganymede of that region. He was an old man who sold apples and programmes; his cry was: "Want the bill! Want the oranges! Food for the mind and food for the body, the aurea melia and the pomœ dulcæ. Since you won't buy, gentlemen, I must only hurl Virgil at you." Such a smattering of learning in unexpected places is always attractive to students, and so the aurea melia man was liberally patronized.

Boxing night, the night after Christmas, when the annual pantomime is first presented, was always a gala night, the theatre being packed from pit to dome. A farce, or some short play, preceded the pantomime. In the first piece the actors went through their parts, but not a word could be heard from beginning to end; the audience keeping up an incessant cheering, laughing, crowing, and singing all the time; pushing and swaying in great masses in a most uncomfortable manner. As soon as the pantomime commenced order was restored, and the audience listened attentively to the performance. A Dublin audience is always patriotic, and some significant demonstrations have been made from time to time in the Theatre Royal. Dion Boucicault was on more than one occasion accountable for such outbursts of enthusiasm; once when, in Arrah-na-Pogue, he introduced the song of the "Wearing of the Green," and a second time when, in The Relief of Lucknow, he puts in the mouth of "Nena Sahib" a bitter invective against the British government in India. The "rebellious though beautiful" song, above alluded to, in which one peasant tells another that

The shamrock is forbid by law
To grow on Irish ground,

was popular at the time in Dublin, and Boucicault relates that about the time he refused to sing it in the Theatre Royal, Dr. V., a celebrated diner-out, sang it with great applause at the table of the Viceroy.

It was in the Theatre Royal that Mrs. Siddons, in announcing Macbeth's approach, which is as follows:

A drum! a drum! Macbeth doth come!

found it necessary to change the words on account of a mistake in the orchestra—a trumpet being sounded instead of a drum—so the lady said:

A trumpet! a trumpet!

hesitating to finish the line. A voice in the gallery added:

Macbeth doth stump it.

A writer in the Argonaut complains that the Theatre Royal was too large. The dimensions of the building were as follows: The theatre proper was one hundred by one hundred and eight feet, the walls being seventy-eight feet high, and the total span of the roof seventy-eight feet; from curtain to the front of the centre box; fifty-two feet six inches; across the pit, forty-five feet; and the stage, from the footlights to the extreme back, sixty feet; the breadth of the stage, from wall to wall, sixty-one feet. The theatre was in the shape of a Grecian lyre, and I do not think there was a seat in the house from which the stage could not be plainly seen and in which the voices of the actors could not be distinctly heard. It is many years since I have been in the Theatre Royal, but in my time it always drew good houses—and a full house never looks too large.

In this city the California Theatre flourished for many years; there was scarcely a night in that time that there was not a fair audience; there were no complaints heard then that the house was too large. But times got dull, other theatres arose, poor actors took the place of good ones; then business fell off; and then they discovered that the house was too large; so they closed it up, and called it the "old dreary." For the modern society play a theatre such as the Bush Street one may be suitable; but when plays are enacted not necessarily spectacular, but requiring for their ordinary business such scenes as, say, an open country, where troops meet in conflict, sieges of towns or fortresses, conquerors brought home in triumph, senates or councils debating, gladiators in the arena, gondolas on the canals, street scenes in cities, and such like, a much larger theatre is required.

The first stone of the Theatre Royal was laid on the 14th of October, 1820, and the building was completed in sixty-five days, and opened on the 18th of January, 1821. The last performance took place on the 8th of February, 1880, and on the afternoon of the following day it was destroyed by a fire, which is supposed to have originated by the ignition of the curtains of the viceregal box while the theatre was being lighted up for an afternoon performance, in aid of the Irish Relief Fund. RICHARD EDWARD WHITE.

THE USHER.

In Ushering
Men̄ him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Put your trust in Providence—fare one dollar. Providence is but half the capital of Rhode Island, the smallest State in the Union, and it can therefore ill afford to stand the pressure of giving a first hearing to every theatrical scheme incubated in the Metropolis. A company can go to Boston at one dollar a head, and wake up in the morning after a Sound sleep. This is the secret of so many theatrical ventues seeking that quiet burgh for a first-night. It is very cheap; but Providence has woke up from the delusion, and objects to being held so cheaply. Providence passed through the crucible of Pinafore in every conceivable form, and no ship of that build ever stranded on her shores. But some of the theatrical craft heading that way are sure to be wrecked unless they anchor in midstream. Without further figure, Providence has the remedy in her own hands. Let the fare to Providence remain at one dollar—and let those who come to take in the town fare no further.

The mania for extensive management is spreading. Started by Haverly, it finally took possession of Abbey, where for a time it rested. But now there is another prominent manager infected, and next season Edward E. Rice will form one of a triumvirate of mammoth providers of amusement. His catalogue of attractions include his Surprise and Evangeline companies, together with Hearts of Oak, Fun on the Bristol, A Gentleman from Nevada, and The Pirates of Penzance. No one who hasn't tried it knows what an undertaking it is to plan and engineer a half-dozen organizations such as these. Rice is not to be caught napping, though.

It would be a deuced good thing to be a partner in My Partner! With Aldrich's permission I looked over his shoulder the other day when he was figuring up the results of the season's work. He found that Bartley Campbell's best play cleared in thirty weeks a profit of $36,000. When this amount is divided up according to the agreement, Parsloe gets $13,500 and Aldrich $22,500. Not a bad showing that. If there were many more like it, however, the effect would be most disastrous. Our stars would make enough in two or three seasons to retire and live like princes for the rest of their lives.

Have you ever noticed with what avidity the daily newspapers, not alone in New York but all over the country, snap up any choice morsel of theatrical scandal that happens to come in their way? How they twist it, distort it, present it in the most offensive form, roll it over and over, as it were, until they have made all the capital possible out of it. How they rejoice in giving it startling heads, and feeding a morbid desire by describing its minutest details. The trivial affair on the Southern steamboat in which Adelaide Neilson was engaged, was buzzed about by all the penny-a-liners, who hastened to comment unfavorably upon the lady before they knew of the simple facts even of the case. If these thoughtless scribblers would dilute their offscourings with more truth and less error, the same would be infinitely more valuable as chronicles of the time.

And while I am on the subject of these irresponsible people who bring discredit and obloquy upon an honorable calling, let me enter a protest against the custom in vogue among the various newspapers of indentifying every stage carpenter, usher or machinist who happens to be mentioned in their police court reports, as belonging to the "dramatic profession." For instance, if John Smith, a scene-shifter at the Globe Theatre, is haled before a Justice for drunkenness, we see the case reported next morning in the Sun, the Herald or the Times, "An Actor in Court;" or if Patrick Flaherty, gas-man at the Broadway Bungalow, goes home Saturday night, thrashes his wife, roasts his child over the stove, breaks the furniture and throws himself out of the window, we are regaled in our favorite journal with an account of "A Player on the Rampage," "An Actor in Trouble," or "A Drama by Stage People off the Boards." All this is most unjust and unreasonable, and should be put an end to sooner or later—better sooner.

The dearth of good-looking actors at present on our stage has had an appalling effect on the business of matinees. These morning entertainments at the time when Clarke, Rignold and Montague reigned supreme, were extremely profitable, making a draft on the purses of the school-girls and even elderly ladies. But the sun of beauty has set over the first, the second is absent, and the third lives over in Cypress Hills. There is not a really good-looking juvenile man at either of our stock theatres, and the consequence is that the Saturday afternoon performances are generally given to poor houses. What is even worse is that there is no immediate prospect of our getting a fresh supply. Ferriss, who comes to Wallack's next season, is plain faced and unattractive in appearance, although he is an excellent good actor. But this last requisite is not taken into consideration by the fair patron of the matinee. Bestir yourselves, managers. Get hold of some Adonises—regular "mashers"—if you would fill your houses with our New York Venuses every Saturday afternoon.

Leslie Gossin's benefit in Jersey City was an immense success. Damon and Pythias was well played by an excellent company.

—James H. Alliger, who is at present at the Royal Opera House, Toronto, has been engaged for the Summer season at the Theatre Royal, Montreal, to play light comedy.

—Mrs. Louisa Morse, first old woman with Bartley Campbell's Galley Slave company No. 2, will fill a like position in a company at the Soldiers' Home, Dayton, Ohio, during the Summer months.

—April 16 Sol Smith Russell appeared at Library Hall, Elizabeth, N. J., with the Berger Family to an excellent audience that received the entertainment with continued laughter and hearty applause.

—Henry E. Abbey has secured Sothern for one hundred nights, beginning September 20, at the Park Theatre. His new play by Gilbert will inaugurate the season. Mr. Sothern builds great hopes on it.

"A GENTLEMAN FROM NEVADA."

The Play in which Mr. J. B. Polk Made a Hit in Boston.

Messrs. Rice and Nunnemacher, the managers of the Fifth Avenue Theatre, have shown dash and enterprise in their engagement of J. B. Polk with George H. Jessop's new comedy-drama, A Gentleman From Nevada, which obtained its first representation on any stage only last week at the Boston Museum, and was immediately allotted a place in the slow-growing catalogue of successes. Mr. Polk is a metropolitan favorite, and a graduate from a good school. All New York remembers with what acrobatic precipitancy he leaped into favor with the staid patrons of Wallack's, and how for two seasons he has flashed like a diamond on the stage of the Union Square. To suppose that an actor of Mr. Polk's mercurial temperament would let his professional life ebb away in "stock" servitude, with the example of James Lewis, Stuart Robson and William H. Crane before him, was unreasonable. This expressed wish for a play with a stellar part through which his special comedy brilliance might be diffused, was answered by Mr. George H. Jessop, who took Polk's measure for the character of Christopher Columbus Gall, a part undoubtedly suggested by the peculiarly American, rapid-transitory qualities of George Washington Phipps, in which Mr. Polk made a lasting reputation during the run of The Banker's Daughter. According to the wise newspaper men of the East, Mr. Jessop's comedy is a good bit of work, fairly ingenious in plot, bright in dialogue and especially clever in the conception and development of the central figure, a Western Asa Trenchard of the pattern always agreeable to the great public.

Mr. Polk will have good support, judging from the engagements announced, and the production of A Gentleman from Nevada next week should excite more than ordinary interest, because of the dual features of the first night—a new American play, and the appearance of a new star in the professional horizon.

The Boston Journal of the 13th instant summarized the story of A Gentleman from Nevada, and the success attending its first representation, in the following terms:

A Gentleman from Nevada, the new play written by Mr. George H. Jessop for Mr. J. B. Polk, and last night produced at the Museum for the first time on any stage, quickly took its place in the list of successes. The piece not only enables a clever comedian to appear in a new character splendidly adapted to his peculiar abilities, but has merit of its own which will carry it into lasting favor. The author works out the story in a very ingenious manner, and introduces some fresh and really original incidents which give the play all the charm of novelty. In drawing the character of Christopher Columbus Gall, which is assumed by Mr. Polk, Mr. Jessop has taken a type already existing in The Banker's Daughter, but in its treatment and development he has shown originality as well as rare dramatic power. The same may be said of his Chinaman, while several of the English characters are also creditably drawn. The action of the early portion of the play takes place at Rye Patch, which is supposed to be a little way-station in the mining region of Nevada. A young English lord and his sister, who are crossing the continent, are left behind by the train at the mercy of a rough lot of miners and gamblers, one of whom, an individual known as English Jack, murders his titled countryman. Gall befriends the party and protects the lady, though powerless in the defence of her brother.

The remaining three acts are laid in England, at the home of the Egertons. Reginald, a younger son, has succeeded to his murdered brother's title, and is living with his proud mother and his two interesting sisters. Christopher Columbus Gall arrives as a rich and independent American sovereign, and one John Castle, a wealthy stock speculator, also visits the house. The latter, it seems, possesses a piece of compromising paper, with which he hopes to force the family to accept him as a prospective husband of Lady Alice. The eccentric American is in love with the young lady and is beloved in return.

The methods taken by him to save the honor of the family and to show up Castle (who is none other than English Jack) in his true colors furnish the later scenes with an abundance of incident, while the American's disquisitions on art and his lovemaking afford an overflowing fund of humor. The first act, though spiced with characteristic pictures of rough mining life, is somewhat grim, but the remaining scenes are full of delicious fun. The brief outline we have given of the plot affords but little insight into the play, and none at all into its most amusing features. Nor can we hope to convey in a hurried and necessarily short notice any adequate idea of Mr. Polk's admirable acting of the central character. The audience manifested its pleasure in hearty applause, and in several times calling Mr. Polk before the curtain. At the conclusion of the third act, after Mr. Polk and Miss Davenport had been summoned before the curtain, there were calls for Mr. Jessop, the author, but that gentleman was too modest to respond. A Gentleman from Nevada is sure to have a prosperous run.

—Fred Conway, E. Murray Day, Barton Williams, and Bessie Hunter have replaced others in Isidore Davidson's company.

—"The Roxbury Ideal Mastodon Megatherian Church Choir Troubadours" is about the full name of an organization almost due in Boston.

—Rice and Nunnemacher will play the D'Oyly Carte Opera Company for a season of four weeks in The Pirates of Penzance in New York and Brooklyn, beginning in the latter city May 10.

—The many friends of the veteran William Davidge will regret to learn that his wife was on Saturday and Sunday last lying dangerously ill at the family residence, Brooklyn, N. Y.

—Herne's Hearts of Oak goes to the South Broad, Philadelphia, next week; thence to Ford's, Washington, and May 10 to Ford's in Baltimore, under the direction of Rice and Nunnemacher.

—James Farris, the agent of W. C. Coup's Circus, was brutally murdered by a man named Petway in the bar-room of Linck's Hotel, Nashville, Tenn., at midnight of April 13. Farris refused to drink with Petway, who was drunk at the time and a perfect stranger to him, whereupon the latter drew a pistol and shot the agent dead. The murderer was arrested, and is now in jail. Much indignation prevails against him, as the murder was entirely unprovoked.

BARNUM HUMBUGS BERGH.

The Old Showman's Complete Discomfiture of the S. P. C. A.

[New York Sun.]

On Monday afternoon last a squad of twenty policemen, commanded by a sergeant, marched into the American Institute building, where P. T. Barnum's circus was exhibiting. Mr. Hartfield, Superintendent of the Society for the Prevention of Cruelty to Animals had already passed in, as well as seven other officers of that society, but without any display of organized force. Mr. Bergh had issued a formal mandate requiring Mr. Barnum to discontinue act No. 14 on the programme, called "The fire-horse Salamander." For nearly a week Mr. Bergh's order has been obeyed, but on Saturday last Mr. Barnum gave notice that on the following Monday the act would be included as a part of the regular performance. For this reason the officers of Mr. Bergh's society were present, with orders to arrest Mr. Barnum in case he attempted to repeat the act, and the squad of police was there by Mr. Bergh's request in order to protect his officers in case the circus men should attempt to rescue Mr. Barnum from arrest.

The police took position on the bridge leading from the front entrance down to the ring. Superintendent Hartfield sat on a front seat on the opposite side of the ring, accompanied by one of his officers. Two other officers stood in the entrance through which the horses and performers pass in and out of the ring. The rest of Mr. Bergh's officers circulated about the front entrance, so as to stop Mr. Barnum in case he attempted to make his escape. Mr. Barnum occupied a front seat not more than ten feet from Superintendent Hartfield, who was in full uniform, and who bore upon his breast the handsome badge indicative of his authority. Mr. Barnum's lawer sat close by him, prepared with legal papers sufficient to meet any emergency. The immense auditorium was filled with expectant persons.

After the entry of the grand ring procession, the performance proceeded in regular order till the act called "The fire horse Salamander" was reached. All the officers were on the alert. Instead of the horse Salamander, Mr. Barnum entered the ring, and, standing in the middle thereof, he made a speech to the audience. He said that he was surrounded by officers, and that he expected to be arrested as soon as the next act was attempted, which act consisted in a horse's jumping through hoops that were all ablaze with fire. Before permitting the ringmaster to admit the horse he desired to make an explanation. He then said that long before the name of Henry Bergh was known he had made efforts toward preventing cruelty to animals. More than twenty years ago, after a long time spent in England and on the Continent, he had called on the Mayor of New York and asked him to intercede on behalf of the dumb animals by getting up an organization similar to those he had heard of while abroad. Generally he had nothing but praise for Mr. Bergh, who had accomplished a great benevolent work in this country. The only trouble about him was that he went to extremes. He had no tail to his kite. This was not Mexico nor Russia, and he proposed to run his own show until prevented by the verdict of his countrymen.

As Mr. Barnum spoke he turned first to one part of the audience and then to another. Owing to the great dimensions of the building, it was only at times that any one part could hear him distinctly. Superintendent Hartfield kept his hand behind his ear in an effort to take in as much as possible. The speaker was frequently applauded, and this set the lions to roaring like thunder.

Mr. Barnum said that he belonged to a society in Bridgeport similar to that presided over by Mr. Bergh, and was a subscriber to another in London, of which Queen Victoria was the patron. By nothing but extreme kindness and attention could his animals be made to go through their performances, and thoroughly trained they enjoyed the exercise immensely. His animals cost a great deal of money, and it would be folly for him to allow them to be injured in the least. Then he told how Mr. Bergh had once forbidden him to feed his snakes on live animals, and read a letter from Prof. Agassiz on the subject. Mr. Barnum said the letter had always been withheld from the public, but he would now read it. The following is an extract from the letter, which was dated at Cambridge, February 28, 1867, at which time Prof. Agassiz belonged to the faculty of the university:

"I do not know of any way to induce snakes to eat their food otherwise than in their natural manner—that is, alive. Your museum is intended to show the public the animals as nearly as possible in their natural state. * * * But I do not think the most active members of the society (Mr. Bergh's) would object to eating lobster salad because the lobster was boiled alive, or refuse roasted oysters because they were cooked alive, or raw oysters because they must be swallowed alive."

This letter, Mr. Barnum said, was sent to Mr. Bergh. Mr. Bergh wrote a long and learned reply, in which he denounced Prof. Agassiz as semi-barbarous in his instincts. But there was no more objection raised to feeding the boa-constrictors in the way provided by nature.

"Now," said the veteran showman in conclusion, "I am going to appeal to you all as witnesses. My horse Salamander will be brought in, but before he goes through the blazing rings I will go through them myself, and I shall be followed by the rest of the clowns. After that the horse Salamander will be started through the same rings. I may be arrested, but if I am I promise you that I will put a burning hoop around Mr. Henry Bergh that will make him warm indeed."

Instantly a beautiful little black stallion, with his tail docked short after the modern fashion, leaped into the ring and went circling round, obeying every motion of the ringmaster's whip. Eight object holders followed, carrying four rings about six feet in diameter. They were held up and the horse, at a given sign from the ringmaster, went bounding through them. Then at another signal he stopped and walked up to the ringmaster.

"Now bring on the fire!" some one shouted, and immediately Superintendent Hartfield jumped up and walked toward Mr. Barnum to execute the order of arrest.

"Hold on," said Mr. Barnum, "I'm going through the ring myself."

Mr. Bergh's representative resumed his seat. Torches were applied to the rings, and instantly they were all ablaze. Mr. Barnum walked leisurely through the first ring, put his hands into the flames, and then walked toward the next ring, while the audience cheered enthusiastically. When he had passed through the second ring, a dozen clowns rushed out and followed after him. At each ring they all stopped and pretended to devour the flames, scooping up double handfuls, apparently pouring the fire down their throats, and seeming to relish it heartily. Words may not describe the various expressions that passed over Superintendent Hartfield's face.

As soon as Mr. Barnum "and the rest of the clowns" had passed through all the rings, the signal was given to the horses and away he went, bounding through the rings, occasionally turning and jumping through the same ring back again, as if he enjoyed it immensely.

Superintendent Hartfield went into the ring, took hold of one of the hoops, and got both hands blackened and slightly burned. No one of all the others who passed through the fire showed the slightest mark. The Superintendent admitted that there was no ground for complaint. He suddenly disappeared from the building, but his officers remained and enjoyed the rest of the show.

A Woman's Proposition.

91 SEVENTH ANENUE, N. Y., April 15.

EDITOR NEW YORK MIRROR:

DEAR SIR:—As you invite discussion of the proposed Actors' Fund Organization, I need not apoligize for offering a suggestion.

In England there is annually held a fair by actresses. I believe it is for the purpose of benefiting just some such benevolent institution as that you are about inaugurating. It is always largely attended and highly profitable. I would respectfully suggest that some of our leading actresses would come together and get up a fair to lead off the Actors' Fund Organization. It would be an attractive novelty in this country, and if in addition to an annual benefit at each of the theatres for the maintenance of your proposed charity, the actresses (and other professional ladies) were in each city and village to hold an annual fair, it could hardly fail to be the means of contributing heavily to the support of an institution intended to benefit impoverished actresses, as well as actors.

Surely our actresses are not inferior in business ability to ladies in private life, who always resort to fairs as a never-failing means of filling the exchequers of churches, hospitals, and the like.

"Place aux Dames!" is a good old proverb. It is eminently fitting that women should take the lead in charitable affairs. Who of all the lady dramatic readers of THE MIRROR will set the ball in motion?

I answer your question, as to who will give the first Fund Benefit, by asking who will inaugurate the first Fair Fund Benefit?

If others, more closely allied than I am with the profession, will give their services, I should be pleased to co-operate with them in any way in which I may be useful.

CELIA LOGAN.

The Variety Theatres.

During the past two weeks the members of Manager Aberle's stock company have been unusually busy in their preparations for the production of General Grant's Trip Around the World, which was given a first representation here Monday night. The piece has some fine paper, and the brilliant appearance of the front of the house has captured the price of admission from a good share of amusement-seekers. The piece itself is made up of a succession of startling incidents, terrific encounters and hair-breadth escapes, with the usual complement of red fire and thunder, which inspired on Monday the greatest enthusiasm among the occupants of the upper part of the house. A well-selected olio precedes the play.

Tom Donaldson never wrote a better programme than that presented at his popular London Theatre, in the Bowery, this week. It is noticeable, too, that the house is crowded to repletion every time the doors are thrown open for a performance, and the well-known comedians are remembered pleasantly by hosts of East side theatre-goers. Nellie Hasson, Lucy Adams and Guy Linton, Minnie Lee, Harris and Wood, the Hassons, Niles and Evans, Kelly and Ryan, and the Four Planets are the specialists programmed. John Hart's laughable character creation, The Black Statue, concludes the entertainment.

In glancing over the programme of the Volk's Garden for this week there is noted in the first place a decided improvement in the selection of specialty people on the bills presented here for some weeks past, and not only this but there is an enterprise shown in providing an entertainment that speaks well for the prosperity of the house. Manager Gieselberg is a man of excellent judgment, and with an "old stager" like William C. Cameron as stage manager success is assured. The company this week include Minnie Clyde, MacKie Brothers, Ida Sanborn, Joseph A. Kelly, Minnie Lawton, Harry Clarke, the Burgessess, J. W. McAndrews, the Watermelon Man, Campbell and Burke, and Satsuma. An afterpiece called Ranger is given at every performance.

—E. A. Sothern played to $4,000 in five performances during his Denver engagement. It was the most successful engagement ever played in that city. On Monday night he opened in Milwaukee to $1,110.

—Imogene, New Jersey's proud contribution to histrionic art, is a victim to the abuse of one Rogers, her agent. In Australia the agent ungallantly pummeled the star, but at last accounts they were still traveling together.

Good Hotels.

Hotel accommodations for travelers are of the greatest importance to persons who have to move about the country on business. "Just where to go" is what every man wants to know when he leaves home. The Grand Union Hotel, opposite Grand Central Depot, New York City, is a very popular resort, because the attendance there is prompt and satisfactory. The charges are reasonable and the menage complete; try it. Families can live better for less money at the Grand Union Hotel than at any other first-class Hotel in the city. Be careful to see that Grand Union Hotel is on the sign where you enter.

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